

CATALOGUE

SANSKRIT MANUSCRIPTS

A
DESCRIPTIVE CATALOGUE
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SANSKRIT MANUSCRIPTS
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OF
THE ASIATIC SOCIETY OF BENGAL.

BY
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INTRODUCTION.

In this volume are described MSS. from 4213 to 4944 with a few additional numbers, divided into four sections :—

- (1) Grammar, 4213 to 4628A.
- (2) Koṣa or lexicon from 4629 to 4732A.
- (3) Chandaḥ or metre from 4733 to 4786.
- (4) Alampkāra or rhetoric from 4787 to 4944.

An attempt has been made in the preface to give a history of these four subjects, specially of grammar.

PREFACE.

It is difficult to say definitely whether in the Saṃhitās of the Vedas, there was much speculation about the formation of words and the analysis of sentences. Passages which are considered to talk of grammatical speculations may be otherwise explained, or, if they speak of grammar in any sense, it is of the most primitive kind.

In the Brāhmaṇas, however, along with speculations of all sorts, there were undoubtedly speculations on grammar, very primitive, though conscious, efforts. I will give one example from Chāndogya Upaniṣad, which is a part of Chāndogya Brāhmaṇa. There the word 'Udgītha' has been derived as Ud, gī and tha; Sāma from Sā and ama. The derivation is not from roots, but from the syllables constituting the word. Another example I will give from the Saṃhitopaniṣad of the Aitareya-Āraṇyaka. It embodies the speculation of two or three families of Ṛṣis about saṃhitā or union, but the words and forms employed were all later utilised in grammar. It opens with "अथातः संहिताया उपनिषत् । एधिवी पूर्वरूपं, द्योः उत्तररूपं, वायुः संहिता, इति भयङ्गेय वाक् पूर्वरूपं मनः उत्तररूपं प्राणः संहिता ॥ The words pūrva-rūpaṃ and uttara-rūpaṃ or para-rūpaṃ are still used in the Sanskrit schools at Benares in explaining saṃhitā or sandhi. Pāṇini often says para-rūpa-ekā-deśaḥ or pūrva-rūpa-ekā-deśaḥ that is, the pūrva-rūpa and the para-rūpa combined sometimes leave the purva-rūpa alone or the para-rūpa alone.

Proceeding a little further, the Saṃhitopaniṣad says अथ खल्वाङ्निर्मुञ्जवक्त्राः । पूर्वमक्षरं पूर्वरूपमुत्तरमूत्तररूपं योवकाशः पूर्वरूपोत्तररूपे अन्तरेण सा संहितेति ॥ The last letter of the first word

is called pūrva-rūpa and the first letter of the second word is called Uttara-rūpa and the space between these two is samhitā. This is purely grammatical sandhi. The word nirbhuja-vaktra means those whose mouths utter samhitā or sandhi. This is very simple but the dwarfish Māṇḍukeya (a ṛṣi) says, that is all right. The last letter of the first word is pūrva-rūpa and the first letter of the second word is Uttara-rūpa and the space between these two by which sandhi is produced, pitches are determined and the time is divided, is samhitā. The former opinion gives the name of samhitā to the space only but the latter says, no, the space is not sandhi, it is the change of pitch and the change of time that is sandhi. This is an advance on the theory of the nirbhuja-vaktra. In the same brāhmaṇa or paragraph another advance is proposed by a third ṛṣi who says that the equation of the pitches (साम) is sandhi.

Thus after defining sandhi the work proceed to give the secret of speech. Consonants are pṛthivī, the sibilants are atmosphere and vowels are heaven. The consonants are fire, sibilants are air and vowels are the sun. Consonants are Ṛg-veda the sibilants are Yajur-veda and the vowels are Sāma-veda. The consonants are the eyes, sibilants the ears and the vowels the mind. The consonants are prāṇa, sibilants are apāna and vowels are vyāna. This human body is a divine *lyre* just as there is a lyre among men. Just as a human lyre, it has a head, it has a belly, it has a tongue and the strings are its fingers. Both the lyres have their consonants, their sibilants and their vowels and both are covered with a skin full of wool.

All this shows that the alphabet was in the making when this work was composed. It treats in the last

paragraph of its second part, of cerebral ṣ and cerebral ṇ. Thus the Saṃhitopaniṣad covers the whole field of the letters of the alphabet, the change of dental s and n into cerebral ṣ and ṇ and of the changes which letters undergo when they come together, *i.e.*, it covers the whole field of the Vedāṅga Śikṣā, which has ceased to be a separate subject of study since the advent of Pāṇini who has included it in his grammar. So it may be taken for granted that the Saṃhitopaniṣad represents an early speculation in grammar.

I have hitherto, spoken only of the Saṃhitopaniṣad of the Aitareya School. The Kauṣītaki Brāhmaṇa has a Saṃhitopaniṣad. But it is much shorter. But the Saṃhitopaniṣad of the Taittirīya Āraṇyaka is more systematic. It speaks of Śikṣā first as consisting of letters, vowels, time in pronunciation, the effort, the equilibrium of pitches and saṃhitā and then goes on with the Saṃhitopaniṣad, drawing similes from the phenomena of nature, from the human body, and so on. There is a Saṃhitopaniṣad of the Sāma-veda (see our Catal. 1312). The *Catalogue* of the Adyar Library says that there is a Saṃhitopaniṣad for every veda. It deals with sandhi.

So far for the Śikṣā section of grammar, for other sections there were numbers of vedic indices from which the grammarians derived their materials. It is a well known fact that at the close of the vedic period, Indian scholars became veteran writers of indices or Anukramaṇis. They had R̥ṣi.-Anukramaṇis, Chandonukramaṇis and Devatā-nukramaṇis; Sūktānukramaṇis, Anuvākānukramaṇis and other Anukramaṇis. But there are other Anukramaṇis too. These are (1) indices of words occurring in the whole

of the Ṛg-veda ending in visarga called samānas, (2) ending in n, (3) expanding in ay, āv, āy, av, or in a and ā, and (4) and simple non-compound words (see our Catal. 287).

The Pada-pāṭha and Krama-pāṭha afforded opportunities to observe variations in pitch, in pronunciation and in sandhi. These have been fully utilised in works like the Upa-lekha sūtra. The pada-gāḍha is a long register of vedic irregularities or peculiarities.

Our Catalogue Nos. 487 and 488 contain indices of words which drop the visarga after a in the Black Yayur-veda, indices of vilanghyas *i.e.*, of cases in which e and ai are modified in sandhi. There are lists of words ending in n and t. There are works like Avarṇa and Avarṇi. There are also works in which the stress sounds in the Taittiriya Saṃhitā are registered.

Gāṇī, our number 256, registers words ending in visarga, words ending in vowels, words which are not joined in sandhi, words which do not change their nakāra and words which change ye into ya. It is divided into 65 sections recording lists of sixty five such changes in the Śākala Saṃhitā of the Ṛg-veda.

“ How useful these lists were to the subsequent writers of Prāti-śākhya and grammars may be seen from the fact that one of the lists in the Gāṇī has been turned into a sūtra in page 53 of the Śaunaka's Ṛk-prāti-śākhya in the Chaukhamba series.”

From the above it will be apparent how the brahmins in ancient times were anxious to preserve the

purity of the text of the Vedas by drawing up lists of instances of the peculiarities of Vaidika expressions. A glance at the sections of our Catal. Vol. II on the subsidiary treatises of the various Vedas will give more examples of such lists. It would show how inveterate the habit of ancient ṛṣis and Munis was to prepare anukramanīs of various sorts. That these anukramanīs were useful, goes without saying. Pāṇini and his predecessors fully utilized them. The Dhātu-pāṭhas and specially the Gaṇa-pāṭhas owe their origin to these Anukramanīs. Even the sūtras are indebted to them. The Gaṇa-pāṭha and the Dhātu-pāṭha as we find them in Pāṇini, are not the work of one man and even of one generation. The pāṭhas were being accumulated for generations, and Pāṇini may have given a finish to them. But still he left many of them open to fresh additions calling them Akṛti-gaṇas.

Pāṇini had ten predecessors whose opinions he quotes in his sūtras. How much he was indebted to these for his sūtras, for his nomenclature, for his alphabetic arrangement, for his algebraic technical terms we do not know. But there are indications in his sūtras, that he was much indebted to his predecessors. For instance, in one place he says, आङ इति प्राचीं संज्ञा, that is, his predecessors used to call the third case-ending singular as आङ and not टः as he does.

The grammarians thought that all words cannot be derived from roots, so they gave rules for the formation of ordinary verbal nouns only, from them. But philologists or Nirukta-kāras thought otherwise. They attempted to derive all sorts of nouns from roots. There is only one grammarian who was a philologist, too; he was Śākāṭyāna, the son of ṛṣi, Śakāṭa. He is said to have written the Unādi-sūtras (in five chapters and 748 sūtras) which

Pāṇini did not care to embody in his grammar but left them out by saying, *उणादयो वञ्चनं*, that is, there is a good deal of liberty in the formation of such words.

The first work described in this volume is Nandikeśvara-kāśikā, with a commentary. The names of the work and its commentary require an explanation. The Indian alphabet is differently arranged in different schools of grammar, according to the exigencies of its rules. The oldest school of grammar called the Aindra School, of which the modern representative is supposed to be Kātantra or Kalāpa takes the alphabet as it is. Pāṇini arranges it into fourteen sūtras.¹ One of Pāṇini's predecessors Śakaṭāyana seems to have arranged it in thirteen sūtras, as its present representative does the same. The Cāndra School also has thirteen sūtras; later on the illusory letters of the sūtras were dropped one by one, till in the Mugdhahodha we have only three illusory letters in the arrangement of alphabet.

These alphabetic sūtras are called Śiva-sūtras especially in the school of Pāṇini, for tradition has it, that he was a favourite of Śiva and that he got these fourteen sūtras directly from him. But the god, Śiva, is without action and without attributes. His active principle is Nandī, the son of a ṛṣi, named Śilāda. Nandī by his austerities rose to be the commander of Śiva's followers or Gaṇas and a rival of his son, Gaṇeśa. Nandī is often called Nandikeśvara.

In the present work Nandikeśvara is made to write twenty-six verses, giving the highest spiritual interpretation

¹ Each sūtras has an indicative consonant which forms no part in the arrangement of the letters of the alphabet. These indicative letters are generally called 'It's or illusive.'

to the fourteen Śiva-sūtras. This is Nandikeśvara-kāśika. Its commentator again is another great favourite of Śiva, named, Upa-manyu, who by his austerities rose to such favour of Śiva, that Kṛṣṇa had to curry favours with him for obtaining a desired boon from Śiva. The commentary is called Nandikeśvara-kaśikā-tattva-vimarṣiṇi, Catal. 4213A.

The work, however, is a modern one. It deals with such modern theories as the monism of Śaṅkara and his theory of illusion. It also speaks of Tāntric values of letters. It was certainly composed after the lexicon of words of one syllable had become popular.

Numbers 4214-4215C contain reading of the sūtras of Pāṇini. The age of Pāṇini is a subject of great controversy. Satya-vrata-sāma-śrami in his Niruktālocana says that Pāṇini wrote before Yāska's Nirukta and his age is 2400 B.C. This is impossible, because the Nirukta's classification of words is four-fold, Nāma, Ākhyāta, Upasarga and Nipāta, while Pāṇini's is two-fold only, Suvanta and Tiñanta. This is an advanced theory and therefore later. Yāska is a philologist while Pāṇini is a grammarian. Goldstücker thought that the sūtras were written at least a thousand years before Christ, when the Brāhmaṇas were, according to his theory, composed. Dr. Belvalker, thinks, that he flourished 700 years before Christ. Bühler thought that he wrote his sūtras about 375 B.C. I need not give other theories. Bühler's theory was based on Indian tradition embodied in the Kathā-sarīt-sāgara, in which Pāṇini is said to have had a controversy on grammatical points with Kātyāyana, at the court of Nanda, whose dynasty ruled Magadha from 425 B.C. to 325 B.C. But this tradition may be neglected as given in a story-book.

I have to refer to another Indian tradition discovered in a work entitled *Kāvya-mīmāṃsā* recently published in Gaekwad Sanskrit series. The author of this work, *Rāja-śekhara*, flourished in the beginning of the 10th century, and gives the tradition thus :

अयते हि पाटलिपुत्रे शास्त्रकारपरौक्षा

अत्रोपवर्ष-वर्षौ इह पाणिनि-पिङ्गलो इह व्याडिः ।

इह वररुचि-पतञ्जली परीक्षिताः ख्यातिमुपजग्मुः ॥

This shows that Pāṇini was tested at Pātali-putra. This city was founded in the year of Buddha's Nirvāṇa, when Ajāta-śatru was reigning at Rāja-grha in Magadha. Ajāta-śatru's second successor Udayī transferred the capital from Rāja-grha to Pātali-putra and it was only in the capital of Magadha that these great men could be tested. Some of the Purāṇas state the exact date of the transfer, as the fourth year of Udayī, others are not so exact. The Yuga-purāṇa in the astronomical treatise called the Garga-saṃhitā, records only two dates as of very great importance in the history of India ; one is the accession of Parikṣit on the throne of the Pāṇḍavas, and the other the transfer of the capital of Magadha from Rāja-grha to Pātali-putra in the reign of Udadhi, a misreading for Udayī. So the upper limit of Pāṇini's age must be the reign of Udayī, somewhere in the earlier half of the 5th century B.C. or in the beginning of the 6th century, if we accept the Singhalese chronology.

Some people are disposed not to attach the same importance to the tradition recorded by Rāja-śekhara as I do. The reason why I attach so much importance to it is that it is not given in a story book but by a great scholar and by the tutor of emperors who ruled over the greater part of civilised India. Rāja-śekhara gives

this tradition not as an isolated fact, but in connection with Rāja-sabhā or assemblies held by great kings for the reward in literature and science, and he describes how such an assembly is to be held. In connection with such Rāja-sabhās, he speaks of the scholars that were rewarded at Pāṭali-putra and the poets that were rewarded at Ujjayini. It is well known that great kings from remote antiquity used to hold quinquennial assemblies for the purpose of rewarding merit. One such assembly was held by Harṣa-vardhana at Prayāga when Hiun-tsang was here. Aśoka's quinquennial assemblies are well known to scholars. The idea was certainly not original with Aśoka. His predecessors the Śiśu-nāgas and the Nandas used to hold such assemblies. So the quinquennial assembly was an established institution in India, from very remote antiquity. If the holding of such assemblies is a historical institution, why should not these men be tested and rewarded at Pāṭali-putra, say, in course of three or four hundred years ?

Some people say, that the seven men mentioned by Rāja-śekhara were not contemporaries, so how could they be tested at one place ? But, who says that they were contemporaries ? Rāja-śekhara certainly does not say so. He has given these seven names in strict chronological order. Upavarṣa, a great name in Indian literature first, then Varsa, the teacher of Pāṇini, then Pāṇini himself, then Piṅgala, the aged teacher of Vindu-sāra's sons ; then Vyāḍi who was at least three generations after Pāṇini, as he was a yuva or young member of Pāṇini's mother's family ; then Kātyāyana, who wrote a supplement on Pāṇini's sūtras and quoted Vyāḍi, and last of all, Patañjali who officiated in the sacrifice of Puṣya-mitra, the founder of the Śuṅga dynasty. From 500 to 150 B.C. there would be 70

assemblies held at Pāṭali-putra, there is nothing to prevent these seven great men, appearing in seven of these assemblies and being tested and rewarded.

There is another great historical event in this connection. Every student of history knows that Darius led an expedition against Greece in 490 B.C. and that there was an Indian contingent in his army. So, Western India was conquered some years before 490 A.D. and Taxila, the great seat of learning in India was at the gate of India for Darius coming from the West. During the whole of the long life of Buddha, Taxila was the centre to which people flocked for superior education, and any one, who received his education at Taxila, was regarded throughout India with respect and reverence. When that seat of learning fell into foreign hands, it is no wonder that aspirants of literary fame should seek some other place for gaining their reputation. Under such circumstances Upavarṣa, Varṣa and Pāṇini who all belonged to Taxila and its neighbourhood flocked to the new capital in Eastern India to be tested and rewarded. Others like Piṅgala, Vyāḍi, Kātyāyana and Patañjali came to subsequent assemblies to be treated in a similar manner either after finishing their education or after writing some strikingly original work.

The residence of the ancestors of Pāṇini was Śālātura, near Attock. His statue was there for a long time as mentioned by Hiun-tsang. His scholarship was tested at Pāṭali-putra, when the Capital of Magadha was transferred there. He and his contemporary scholars were most likely compelled to leave the neighbourhood of Taxila shortly after the conquest of that territory by the Persians. His mother belonged to the family of Dakṣa and Vyāḍi who

Personal history of
Pāṇini.

was a Dākṣāyana was perhaps three or four generations younger than Pāṇini. The Pañca-tantra says that Pāṇini was devoured by a lion and Kathā-sarit-sāgara says that he had a controversy with Kātyāyana at the court of Nanda. Both these traditions are to be accepted with a grain of salt.

Pāṇini quotes from ten of his predecessors in the grammatical line. They were all historical persons because their sūtras were found quoted in authoritative works. Their names are Āpiśali, Āśvalāyana, Kāśyapa, Gārgya, Gālava, Cakra-varmā Bharadvāja, Śākalya Śākaṭāyana and Sphotāyana. Some were writers of Śikṣā, others of Vyākaraṇa. Śākaṭāyana wrote both Vyākaraṇa and Nirukta. All these made, I believe, full use of the grammatical Anukramaṇis of the Vedas at their age. Of these Śākaṭāyana seems to have been a follower of the Jaina religion. He is called Śākaṭāyana because his father's name was Śakaṭa. He is called a Śruta-kevali-deśiyācārya and Patañjali says that he was so absorbed in his thoughts that he did not notice a caravan passing by close to him.

Pāṇini's works.

The works that go by the name of Pāṇini are—

अष्टकं गणपाठश्च धातुपाठस्तथैव च ।

लिङ्गानुशासनं शिक्षा पाणिनीया अमी क्रमात् ॥

The word Aṣṭaka here means the grammatical sūtras of Pāṇini divided into eight chapters, each divided into four pādas or quarters. The number of sūtras is 3983. I may refer the reader to my work entitled *Magadhan Literature*, page 26, for how this figure has been arrived at. In writing all these works, five in number, Pāṇini fully utilized the anukramaṇis of ancient sages adding to and modifying them according to his own need. As I have

said before the history of these indices would be of the greatest value if they can be found and I am not hopeless yet that much of this literature may yet be recovered.

The grammatical activity of the brāhmaṇas did not end with Pāṇini. There were many lesser lights before him and after him. The śloka vārttikas are not the work of one man. Many have contributed their quota to these vārttikas. We hear of Indra-datta, Vyāgra-bhūti and others flourishing between the time of Pāṇini and Pātañjali. But there were many big lights, one of them was Vyāḍi, a descendant of Pāṇini's maternal uncle in the fourth generation, that is, in the third generation from Pāṇini. In our Catalogue there is a short work attributed to him. It is *Pari-bhāṣā-pāṭha* (Catal. No. 4337). But the great work of Vyāḍi was his *Samgraha* in 1,00,000 ślokas and with 14,000 points. Bhartṭ-hāri says that the *Mahā-Bhaiya* was written after the *Samgraha* had "set." But fragments of it seem to have lasted many centuries, as Jayāditya and Kaiyyata seem to quote from it. Pātañjali was a great admirer of the work. Kātyāyana attributes a few of his Vārttikas to Vyāḍi. Even Padma-nabha in the fourteenth century quotes Vyāḍi. In the koṣa section of this preface will be found some works by Vyāḍi.

The whole of the *Pari-bhāṣā* literature seem to emanate from Vyāḍi (Catal. No. 4337 to 4346). Vyāḍi seems to have collected the nucleus of the *Pari-bhāṣās* and subsequent writers have added to them till their number was fixed by the Vṛtti of Sira-deva. The *Pāṇiniya pari-bhāṣā* seems to apply to all schools of grammar. The last word on the *Pari-bhāṣās* have been said by Nāgeśa and his pupil Vaidya-nātha Pāya-guṇḍe.

The Vārttika-pāṭha of Kātyāyana is represented in

this catalogue by No. 2416. A comparison of this work with the Vārttika-pāṭha as given by Kāśī-nātha Parava shows that this is a shorter recension of that Vārttika-pāṭha. The printed text gives a much larger number of Vārttikas than the MS. In the catalogue has been quoted the first section from both the printed text, and the MS. for facility of comparison. The number of vārttikas as given in the appendix of Kāśī-nātha's edition of Siddhānta-kāumudī is 5032, but he adds 34 more as spoken by Kaiyaṭa and others. These vārttikas criticise the sūtras of Pāṇini. To each sūtra a number of vārttikas is appended. But all the sūtras have not been criticised, the criticisms are confined to only about 1,500 sūtras.

Kātyāyana is said to have been an inhabitant of Kauśāmbī about 30 miles to the west of Allahabad, on the southern bank of the Yamunā, now called Kosam. He belonged to a powerful family, distinguished for writing authoritative works on the Vedas. One Kātyāyana wrote the Sarvānukramaṇī of the Ṛg-veda, another wrote a śrauta-sūtra on the White Yajur-veda. Another a Grhya-sūtra with 18 appendices. But Goldstücker says that our Kātyāyana, the vārttika-kāra, was the author of a Prātiśākhya of the White Yajur-veda.

The relation between Pāṇini and Kātyāyana is often misunderstood. Some people think that Kātyāyana was a captious and a hostile critic and others think that he was more learned than Pāṇini. But my idea is that, Pāṇini belonged to Western India and Kātyāyana to Eastern India. Pāṇini belonged to the 5th or 6th century B.C. and Kātyāyana was much later. So Pāṇini's sūtras were open to criticism by an Eastern scholar younger by two or three or more generations. The Vājasaneyā-

samhitā and Brāhmaṇa were recent in Pāṇini's time, and later they developed into sixteen different schools. Pāṇini is not likely to have taken cognizance of this extensive literature of the Vājasaneyins, which Kātyāyana certainly did. All these facts go to exonerate Kātyāyana of any feeling of hostility towards Pāṇini and of being a captious critic. But Kātyāyana did not write an independent work as he found it more convenient to append vārttikas, *i.e.*, his criticisms, to certain rules of Pāṇini. Kātyāyana was very respectful to Pāṇini, sometime calling him even "Bhagavān."

I have spoken of the authors of śloka-vārttikas. Indradatta is one mentioned in the Kathā-sarit-sāgara. Śakavandi is another name given in our Smṛti volume (see Catal. number 3028).

Sanskrit grammar is said to have been settled by three Munis. There is a dictum 'Tri-muni Patañjali's Mahābhāṣya. vyākaraṇam.' The three munies are Pāṇini, Kātyāyana and Patañjali. Something has been said above about Pāṇini and Kātyāyana. Patañjali is said to have written the "Great Commentary" or the Mahā-bhāṣya. But commentary on what? Certainly not on the rules of Pāṇini of which only fifteen hundred are criticised both by Kātyāyana and Patañjali. It is not on Kātyāyana's Vārttikas, because the first Vārttika is Siddhē-sabdārtha-sambandhe while the first sūtra dealt with in the Great Commentary is Atha-śabdānu-śāsanam. This may be the first sūtra of Vyāḍi's Saṃgraha. Patañjali is an admirer of that work. In criticising one of the sūtras of Pāṇini (Sūtra II, iii, 66) and the Vārttika II on the same, he says,

श्रीभना खलु दाक्षायणेन संग्रहस्य कृतिः ।

and here Dākṣāyaṇa means Vyāḍi.

The first section of the Mahā-bhāṣya deals with subjects which are absolutely excluded by Pāṇini and Kātyāyana from grammar. The second section deals with the Śiva-sūtras, which are not the sūtras of Pāṇini. It is from the third section that Pāṇini's sūtras begin. What is the source of the 'Great Commentary' for these two sections. Most probably Vyāḍi, who wrote an extensive work measured in hundred thousand ślokaś and which Bhartṛ-hari says contains fourteen thousand points.

Patañjali's mother's name was Goṇikā. He is often called Goṇikā-putra. He belonged to Gonarda, which Varāha-mihira's Brhad-Saṃhitā places along with Cedi

Personal history of
Patañjali.

and Kukura in one instance, and along Daśapura and Kerala, in another. He seems to have been familiar with Ujjayinī and Mahiṣmatī. He often says, setting out from Ujjayinī at sun-rise one could go to the other at sun-set. He was also familiar with Pāṭali-putra, where he came to officiate in one of the great sacrifices held by Puṣya-mitra, perhaps a horse-sacrifice, and settled in its vicinity. Reading through the Mahā-bhāṣya one is struck with Patañjali's familiarity with Pāṭali-putra, its walls, its palaces, roads emanating from it to distant cities, and even with the guides who used to 'teach' Pāṭali-putra. In fact in my Magadhan literature, I have said that, he was full of Pāṭali-putra. He was also familiar with Vātsāyanas and Gārgāyanas of whom the former we know from Harṣa-carita, were settled at Pritikūṭa in the hermitage of Cyavana twenty-five miles south west of Patna near the Śona, from remote antiquity. Patañjali says that he resided with his students for a time at Kāśmīra where he ate rice.

He says that he officiated at a sacrifice of Puṣya-mitra.

He also says that in his time the Greeks beseiged the Mādhyamikas and Sāketa but he did not see it. It is well known that Puṣya-mitra dethroned the last representative of the Maurya dynasty at Pāṭāli-putra and assumed supreme power though under the humble name of Senā-pati. It is also well known that he performed the horse-sacrifice twice. It is also known that Puṣya-mitra fought with the Greeks and defeated them in a great battle. Puṣya-mitra's date, therefore, is well known. It is about 180 B.C. and he reigned for 36 years. So the literary activity of Patañjali will fall between 200 and 150 B.C.

The state of language in Pāṇini's time was not a very complicated one. The literary language was all Brāhmaṇic and what Pāṇini calls Bhāṣā. He has about 1600 rules out of, say, 4000 for the obsolete or the obsolescent language of the Vedas. He has separate rules for ṛks., yajus, mantras, brāhmaṇas and the general vaidika language or chāṇḍasa. He had not to guard the language against the inroad of vernaculars, though the vernaculars were getting pretty strong for a century or two before him. Śiṣu-nāga is said to have prohibited the use of Ṭa, ṭha, ḍa ḍha, ṇa ṣa, ṣa at the court of Magadha. That shows he was a vernacularist. The literary language at the time of Pāṇini, however, was not much afraid of the inroad of the vernaculars. But in Patañjali's time the case was the reverse of it. The preachings of the Buddhist and Jaina monks had given a literary character to many of the vernaculars, and there was the mixed language in which the books of the Mahā-sāṅghikas were written. Aśoka and his successors issued their edicts in the vernaculars of the provinces.

The state of language
from B.C. 600 to
A.D. 600.

Patañjali had to guard the Brāhmanic language from contamination with these. In the very opening of his Great Commentary, he speaks of the pure word "go" being changed into "gāvi," "goni," etc., but that they are all wrong while "go" is the only correct form. But a keen observer like Patañjali did not fail to perceive that the vernaculars will gather strength and popularity. He therefore confined himself to the language of the Śiṣṭas, that is, of brahmins living in Āryā-varṭta, that is, practically the Madhya-deśa of Manu, who were wealthy enough to have a store of grains for a year, who were experts at least in one of the branches of knowledge of the brahmins; who were disinterested and not avaricious. He made his grammatical rules for this class of men, and he often appeals to their usage. He made his rules for a highly cultured class of brāhmaṇas. Their number, however, dwindled century by century and at last in the 7th century Sanskrit ceased to be a spoken language. Sanskrit grammar in subsequent centuries dropped the pitches of pronunciation altogether and Sanskrit became a purely dead language.

The services of Patañjali as a grammarian are simply invaluable. But his Great Commentary is a store-house of information about ancient India, in all matters social, political, literary, scientific, philosophical and so on. But in this preface I am concerned only with grammar.

Patañjali is said to have consulted the Cūrni-Vṛtti on Pāṇini, a Vṛtti written long before Kāśikā. It is sometimes called Cunni-bhaṭṭi-vṛtti or Culli-vṛtti. Nirtura is said to have been another vṛtti-kāra, (see preface to Nyāsa by Babu Śrisā Candra Cakravartti).

The study of the Mahā-bhāṣya or the Great Commentary with Pāṇini and Kātyāyana was a very arduous work and therefore, we often hear that the Mahā-bhāṣya disappeared from the field of Sanskrit for many centuries in many places. In Kāśmīra, Abhimanyu is said to have reintroduced the Great Commentary during his reign. Bhartṛhari revived the study of the Great Commentary and Pāṇini in the 7th Century A.D. In the same century an attempt was made by the Buddhist commentators of Pāṇini to deduce every grammatical fact from the sūtras of Pāṇini themselves rejecting the Great Commentary altogether. This produced the Buddhist commentaries Kāśikā, the Nyāsa and others. A further attempt was made to restore the Great Commentary at Kāśmīra by Kaiyaṭa, who wrote the Mahā-bhāṣya-pradīpa, but that made the study of the Great Commentary still more arduous. During that time the study of the Great Commentary remained in abeyance, smaller works of the nature of school books came to the fore and satisfied the need of ordinary people. But about the time of the Muhammadan conquest paṇḍitas began to have recasts of Pāṇini. The rules were not newly made, but, were differently arranged with omissions of these that are not necessary, for such Sanskrit works as are studied at the time, and at the place of writing these recasts. High class sannyāsīs, however, always stuck to the Aṣṭādhyāyī and to the Great Commentary.

The Marāṭhas, in the 16th and the 17th centuries, made a vigorous attempt to revive these works, and wrote commentaries on the Great Commentary. The last and the most extensive of these is the Bhāṣya-pradīpodyota. But all their attempts failed and the field all over India, is held by the recasts of Pāṇini and some school books.

The next great name after Patañjali in the matter of explaining the Aṣṭādhyāyī of Pāṇini is Kaiyaṭa. His father was Jaiygaṭa. He was most probably, as the name indicates, a Kāśmīrian. Kaiyaṭa's date is not known, but he probably flourished in the tenth century of the Christian era. There is a gap of nearly 1200 years between Patañjali and Kaiyaṭa, yet Kaiyaṭa is a direct follower of Patañjali in the direct line of orthodox school of Pāṇini. The intermediate writers on Pāṇini were mostly Buddhists. They did not much care for Patañjali. Kaiyaṭa has made use of older grammarians, of these two are Āpiśali and Kāśa-kṛtsna. Āpiśali is quoted by Pāṇini himself and Kāśa-kṛtsna is several times mentioned in the Mahā-bhāṣya. As I have said before in the paragraph dealing with Kātyāyana, Kaiyaṭa has quoted 34 more vārttikas than Patañjali. Kaiyaṭa was a pupil of Maheśvara.

Kaiyaṭa has been commented upon by Nāgoji Bhaṭṭa who was a Mahārāṣṭra brahmin and who derived his livelihood from Rāma, a king, or petty Rājā of Śṛṅgavera-pura, a few miles north of Allahabad. His father was Śiva-Bhaṭṭa and his mother was Sati. He was the pupil of Hari Dikṣit, the grandson of Bhaṭṭoji Dikṣita. Nāgoji Bhaṭṭa died at Beneras, so the tradition says, on the day Warren Hastings was beset by a furious mob at Beneras in 1775 A.D. Dr. Belvalkar on the authority of Durgā-prasāda, the learned editor of the Kāvya-mālā, in his introduction to the Rasa-Gaṅgādhara, says that Nāgoji Bhaṭṭa was invited by Sevai Jaya-Simha of Jaipore in the year 1714 at his horse-sacrifice. But Nāgoji excused by saying that he has taken a vow not to leave Beneras in his life time.

Anūpa-Simha, the Rājā of Bikaner and one of Aurungjeb's generals, availed of the aid of Nāgoji in

writing a work on Smṛti, the draft of which with interlinear corrections is to be found in the library of the Asiatic Society of Bengal. Nāgoji Bhaṭṭa was a man of great learning and has written commentaries on standard works of various śāstras. His Commentary on Kaiyaṭa's Pradīpa is known as Udyota or light.

Nāgoji had a pupil, named Vaidya-natha Paya-gunde, another Mahārāṣṭra brahmin of Beneras better known as Bālam-Bhaṭṭa. He commented upon the work of his guru and called it 'Chāyā.' Bālam-Bhaṭṭa, too, was a man of great learning and wrote commentaries on works on Dharma; Poetics and Vyākaraṇa.

Bhaṭṭoji Dikṣita, whose Siddhānta Kaumudī is the standard work on Pāṇini's school of grammar, wrote a commentary on the Great Commentary. This commentary was entitled the Śabda-kaustubha. Aufrecht says, that this commentary went up to the first pāda of the first adhyāya. Dr. Belvalkar says, "This was left probably incomplete though he must have written as far at least as the fourth āhnika of adhyāya three." But our Catal. No. 4224 has a colophon 'the first āhnika of the first pāda of the fourth chapter.' It is in the course of publication in the Chowkhamba series. It is a voluminous work and Bālam-Bhaṭṭa wrote a commentary on it entitled Prabhā, still more voluminous a work it must be.

It is said, by all authorities that Śabda-kaustubha is a commentary on the Aṣṭādhyāyī, but in the colophons of the MSS. of that work in this Catalogue from 4224-4227 the Āhnikas are always mentioned. Aṣṭādhyāyī has no division in Āhnikas, while the Mahā-bhāṣya has it, therefore, this is a commentary on the Mahā-bhāṣya and not

on the Aṣṭādhyāyī. This is proved by what Bhaṭṭoji says in the preamble of the Śabda-kaustubha—**फलभाषित-भाष्याब्जेः शब्दकौस्तुभमुद्धरे ।** That is, I am picking the jewel of Śabda from the ocean of the Great Commentary spoken by Phaṇi or Patañjali. After completion of that work he wrote 71 Kārikās, commencing with—**फलभाषितभाष्याब्जेः शब्दकौस्तुभ उद्धृतः ।** I have picked up the jewel of Śabda from the ocean of the Great Commentary spoken by Phaṇi or Patañjali. What has been settled there is now being spoken in brief. Thirty-five of these seventy-one kārikās have been commented upon by Vana-māli Miśra who was a direct disciple of Bhaṭṭoji. This ṭīkā is given in our Catal. No. 4229. All the 71, however, were elaborately commented upon by Koṇḍa-Bhaṭṭa, who was the brother's son of Bhaṭṭoji under the title of Vaiyākaraṇa-bhuṣaṇa-sāra or simply Bhuṣaṇa which has been printed in Beneras. So the Śabda-kaustubha was a commentary not on the Aṣṭādhyāyī but on the Mahā-bhāṣya and it was finished by Bhaṭṭoji. It has another commentary called Prabhā, Catal. 4228.

The orthodox Brahmanical commentaries on Pāṇini's sūtras have come to an end. The Buddhist commentaries will now be taken up. The Buddhists for a long time did not follow Pāṇini. They began writing in the district dialects, then came the mixed language, and after that, Sanskrit of a sort. Even the best of the Buddhist Sanskrit writers, used expressions which are not sanctioned by Pāṇini. Aśva-ghoṣa's Buddha-Carita and Saundarānanda written in the first century of the Śaka era are instances in point. But, in the seventh century they, too, began to study Pāṇini. But, they did not care for Patañjali. They wanted to depend entirely on the sūtras of Pāṇini and in a less degree on the vārttikas of Kātyāyana. Their best

known commentary is the Kāśikā in which all the sūtras of Pāṇini have been commented upon, without any omission and in the order in which they appear in the Sūtra-paṭha. The authors of the work are Jayāditya and Vamana. Both flourished in Kāśmīra and in the 7th century. Belvalkar says "The concurrent testimony of MSS., from all parts of India assigns to Jayāditya the authorship of the first five chapters of it, while the last three belong to Vamana, who, (Belvalkan p. 36) probably came soon after Jayāditya." Bhaṭṭoji finds difference in the views of these two authors. The orthodox Hindus did not like this new commentary. Magha in the second canto of Śiṣu-pāla-vadha speaks disparagingly of this sort of commentary. He compares politics without śpaśa, *i.e.*, spies, with grammar without paspasā or the nine first aṅnikas of the Mahā-bhāṣya. Some think that Vāmana, was a minister of Jayapīḍa of Kāśmīra and that the King Jayapīḍa was Jayāditya himself.

Kielhorn says "The text of the Aṣṭādhyayi as given in the Kāśikā differs, in case of 58 rules, from the text known to Kātyāyana and Patañjali. Ten of these 58 rules are altogether fresh additions, nine are a result of separating (by Yoga-vibhaga) the original 8 sūtras into 17. In nineteen cases new words have been inserted in the original sūtras, while in the rest there are other changes in the wording etcetera of the sutras." Some of these changes were suggested by Kātyāyana and Patañjali and others were taken from Candra-gomī's grammar. It-siang says that Jayāditya died about 660 A.D.

In the Kāśikā the commentary on Pāṇini's sūtras is preceded by a commentary, short though it is, on the fourteen Śiva-sūtras.

Kāśikā had many commentaries, the best of them is by Jinendra-buddhi. The work is called Nyāsa, or Kaśika-vivarāṇa pañjikā. The Commentator is described as Bodhisattva-deśiy-ācāryya, that is, a teacher little less than a Bodhisattva. This stamps him as a Mahā-yānist writer. The word Pañjikā requires an explanation. There are three classes of commentaries, Ṭikā or laghu-ṭikā : Vṛhaṭ-ṭikā : and Pañjikā. The first two terms require no explanation, one is notes and the other, a running commentary, but the third means sarvārtha-bhañjikā, that is, explaining everything arising out of the text. The Nyāsa is written in the same style as the Maha-bhāṣya and gives us a good deal of contemporary information as the Great Commentary.

Belvalkar says, "As to his date he can not be later than 750 A.D., seeing that he is referred to by Bhāmaha, who says that, a poet should never employ a compound in which a verbal derivative in Tṛe is compounded with a noun in the genitive case and adds that he should not support such usage by the authority of the Nyāsa, which presumably is the same as this work." But this is unconvincing as there were other works entitled Nyāsa before Jinendra-Buddhi-Bāṇa speaks of one.

The work Nyāsa has been printed and published by the Vārendra-Research Society under the editorship of Paṇḍita Śrīśa Candra Cakravartī, Reader, Dacca University. He had a good deal of trouble in collecting the MSS. of this work. A complete MS. was nowhere found. He had to pick up different parts of the work from different places throughout India. He has done a good deal for the Buddhist Commentaries on Pāṇini.

There is another commentary on Kāśikā, called Padamañjarī by Hara-datta, a brāhmaṇa of Southern India

son of Agnikumar. He is said to have been an incarnation of Śiva, in a Purāṇa. Hara-datta is to a great extent indebted to Kaiyaṭa so he must come in the 11th century. He is quoted by Mādhavacārya and Malli-nātha. Though a little out of the place here, as I want to finish the Buddhist commentaries on Pāṇini, so I venture to speak something of the Bhāṣa-vṛtti and its commentaries. One of the commentators says that Lakṣmaṇa-Śena, the last King of Bengal, wanted to have a Sanskrit grammar without the Vedic archaisms and their phonology and so he employed a Buddhist scholar of great reputation, named Puruṣottama-Deva, to write such a grammar. This is Bhāṣa-vṛtti. It is Pāṇini's sūtras without svāra and vaidiki. The second paḍa of the sixth chapter deals entirely with svāra, so the Bhāṣa-vṛtti omits it altogether. The Bhāṣa-vṛtti was commented upon by a Bengali brahmin, Śrīṣṭi-dhara-Cakravartī in the 17th century A.D. most probably by the middle of it. The commentary is rather diffuse and wanting in originality, therefore the editor Śrīśa Candra did not like to publish it. There is another commentary, by Viśva-rūpa called Pañjikā, which is given in No. 4250 of this Catalogue. Viśva-rūpa says that, the Bhāṣa-vṛtti had many commentaries before him, still he attempts one, because when the parrots and peacocks sing should not the ṭīṭṭibha chirp?

The accessories to the study of Pāṇini are seven altogether. (1) Gaṇa-pāṭha (2) Dhātu-pāṭha (3) Lingānuśaṣana (4) Siksā (5) Uṇādi-sūtras (6) Phīṭ-sūtras (7)

Accessories to the study
of Pāṇini

Paribhāṣa-sūtras.

(1) Gaṇa-pāṭha, Gaṇa means a list of words undergoing a common grammatical change. The formation of

Gaṇas is the direct result of the habit of the ancients in India to write Anukramaṇis. There is a book in which all these Gaṇas are put together and it is attributed to Paṇini. Paṇini might have edited them to serve his own purpose. But tradition has it that even Śākatayana had a Gaṇa-pāṭha. The Gaṇas are of two kinds, complete Gaṇas, and Akṛti-gaṇas. In the first, all the words in a Gaṇa is enumerated and, in the second, the enumeration is not exhaustive, only a few leading types are given and the student is left to decide from similar grammatical changes whether a word is to be taken in or not. In the Aṣṭādhyāyī, Pāṇini gives only the first word of a Gaṇa and then the word "ādi". The exhaustive enumeration of words in the Gaṇa is left for the Gaṇa-pāṭha. Many people suspect that these Gaṇas have been tampered with in subsequent centuries. But all agree that, the text as we have it, is settled by Pāṇini. In the Ākṛti-gaṇas the question of tampering does not arise. New words are added by the student from similarity of changes. The Gaṇas are arranged according to the Aṣṭādhyāyī Sūtra-pāṭha. There are altogether 258 sūtras in which the Gaṇas occur. Our Catal. No. 4356 and 4356B are abridgments of Gaṇa-pāṭha, the former by Rama-Kṛṣṇa and the latter by Geṇa-deva who gives only the gaṇas of nouns.

(2) Every grammarian had to make his own list of verbal roots from the pre-existing indices. Pāṇini's Dhātu-pāṭha consists of 1944 roots, plus 20 Śrauta dhātus which have to be picked up from the sūtras of Pāṇini. The works on roots of the school of Pāṇini have many commentaries. Our 4350 is by Kṣīra-svāmī, the Kaśmīrian. It gives the meanings of roots. Numbers 4351 to 53 are by Bhīma-sena and 4354 is by Maitreya-rakṣita, one of the Buddhist commentators

of Pāṇini. It is later than Bhīma-sena. Maitreya flourished according to Śrīśa Babu about 1100 A.D. The greatest work on Sanskrit roots of this school is by the well known Madhavācāryya. It has been published in the Mysore Sanskrit series. It is of an encyclopedic character. Babu Śrīśa Candra has written a commentary on the Dhātu-Pradīpa by Maitreya in his edition published by Vārendra Research Society.

(3) Pāṇini's Līnganuśāsana consists of 187 sūtras.

Līnganuśāsana.

Unlike modern languages, Sanskrit has a gender for every noun, not necessarily determined by the sex. The Līnganuśāsana gives rules for determining the gender of nouns.

(4) The Pāṇinīya Śikṣā and its commentaries have been

Pāṇinīya Śikṣā

described in the second volume of this Catalogue from 1500 to 1508. This Śikṣā consists of 58 or 59 couplets, but there is a copy of this work, No. 444 of the I.O. Catalogue, which consists of 21 couplets only. Belvalkar says, the Śikṣā bears, on the face of it, the stamp of modernness, notwithstanding the fact, that a verse from it has found its way into the Mahā-bhāṣya. It seems that there was a short work in 21 verses which was ancient and from the pen of Pāṇini, but much has been added in more modern times. (*Vide* pages 32 and 33 of my Magadhan literature.)

These four are given in an ancient couplet as coming

Unādi-sūtras.

from Pāṇini. The other three seem to be of different authorship. The Unādi-sūtras are attributed to Śākaṭāyana by Kāśī-nātha Pāṇḍuranga Parava, the Bombay editor of the Siddhānta-Kaumudi dated Śaka 1815. It is in five chapters. There are

authorities both Indian and European for attributing this work either to Paṇini or to Kaṭyāyana, but the Great Commentary says,

अत्र पाणिनिरव्युत्पन्नः ।

that is, Pāṇini was not a Vyutpatti-vādī. That is, he did not hold the view that all the words in the Sanskrit language can be derived from Sanskrit roots. So he did not write the Unādi-sūtras but left them out by saying उणादयो बहुलः । On the other hand Śākaṭāyana held the view that all Sanskrit words are derivable from Sanskrit roots. So I think Kāśi-nātha is right in attributing the Unādi-sūtras to Śākaṭāyana (*vide* p. 200 of Parav's Siddhanta Kaumudī Pariśiṣṭāni *vide* also my Magadhan Literature, pages 33 and 34). There is a commentary on Unādi-sūtras by Ujjvala-datta. It has two recensions. The lithographed edition has ten sections, while Aufrecht speaks of five. Ujjvala-datta is later than Maitreya-rakṣit whom he enumerates as one of his authorities. Some say the Unādi Sūtras are by Vararuci. (*See* section on Vararuci.)

The Phit sūtras treat of phonetics. Everybody agrees that these sūtras are the work of Śātanavācārya. The sūtras are divided into 4 chapters and number 87 in all. Max Müller says, that they are pre-Pāṇinian, but Goldstücker says that they are post-Pāṇinian. Some of the Indian commentators support Goldstücker. (*See* Magadhan Literature, p. 34.) It is called Phit-sūtra because the first sūtra is फिषोऽन्त उदात्तः । Phit when coupled with other words will be Phit.

The Pāribhāṣās number 134. These are axioms or rules of interpretation. Such rules must exist from the beginning of the sūtra litera-

Pāribhāṣā Sūtras

ture. Wherever there are sūtras, there must be rules for the interpretation of the sūtras. The present Paribhāṣā-paṭha is a collection made, in later times by some unknown author and their usefulness being apparent, they have repeatedly been commented upon. Paribhaṣa existed before Paṇini. He made some, Kātyāyana and Patañjali made others, and the unknown author added some. In the present Catalogue there is a Paribhaṣā-paṭha attributed to Vyādi. It is called Vyādi-viracita-Pāṇiniya-paribhāsa, No. 4337. The numbers of Paribhaṣa paṭha are from 4338 to 4340. Its commentaries are treated of from No. 4341 to 4347. The commentaries are by Sira-deva, Nagoji-Bhaṭṭa and Vaidya-natha Pāya-gunde.

The philosophy of grammar was never treated of separately before the time of Bhartṭṛ-hari, who died according to It-siang, in 650 A.D. He is said to have written a commentary, on the Maha-bhāṣya. Gana-ratna-mahodadhi says, that Bhartṭṛ-hari explained only the first three padas of the Maha-bhāṣya and Buhler says that, fragments of the commentary are to be found in the Royal Library of Berlin, and in the Deccan. Belvalkar says, that the work has not yet seen the light. We know that in the 17th century Bhaṭṭoji after writing a commentary on the Maha-bhāṣya wrote 71 verses, on the philosophy of grammar. Bhartṭṛ-hari, thousand years before, seems to have done the same thing, that is, after writing a commentary on the Mahā-bhāṣya, he wrote a short metrical work, on the philosophy of grammar, in three chapters, called the Vākya-paṭīya. This short work would have no meaning without a commentary on the Mahā-bhāṣya.

The grammarian Bhartṭṛ-hari is often identified with

the poet Bhartṭṛ-hari, the writer of the three or four Satakas. This is at best very doubtful, for the earliest quotation from the poet Bhartṭṛ-hari is by Kṣemendra in the 11th century.

The grammarian Bhartṭṛ-hari laments the corruption of the text of the *Mahā-bhāṣya*, which, he says, Candrācārya re-edited shortly before his time.

Dr. Belvalkar thinks that this Candrācārya and Candragomi are one and the same person. This also is extremely doubtful. Candragomi, as I will presently show, was an East Bengal man and most probably a Buddhist. But Candrācārya seems to be a Brahmanical writer, and Candragomi does not make much use of the *Mahā-bhāṣya*, though most of his sūtras have been taken from Pāṇini.

The historical informations that we glean from the *Vākya-pāṇīya* and its commentaries, are these :—Vyāḍi wrote a work in 100,000 slokas entitled *Samgraha*, but in course of time people anxious to get a knowledge of grammar in a short time, neglected its study, and so the work perished. Patañjali wrote the Great Commentary, containing the germ of all theories, from the *Samgraha*. But ordinary people could not study it all. There were grammarians, Vaiji, Saubhava, and Haryyaksa and others fond of useless controversy who made the work written by that Rṣi from the *Samgraha*, still more difficult. So the *Śāstra* of Vyākaraṇa was lost to those who wanted to study Patañjali. In course of time that work remained in the Deccan only as a manuscript. Candrācārya, Vasu-rata and others getting the *Śāstra* from Parvata (the Commentator says, a part of Telingānā), gave currency to it. The

author's guru Vasu-rāta, prepared for "us" this short work. The commentator says, that Bhartṛ-hari attributed his work to his guru. Knowledge becomes clear by the help of Sastra and philosophy. Mere logic can give very little. Without Purāṇa, without Āgama and without the advice of old people knowledge cannot be clear.

The Vakya-pāṇīya should be properly called Varna-vakya-pāṇīya, for the first Chapter treats of Varna or articulate sound, though it is called Brahma-Kāṇḍa. The second Kāṇḍa treats of Vakya or sentence and the third of Pada or words. In the first Kāṇḍa are given all the various theories about sound, or rather articulate sound, and the relation of words with their meanings. It quotes extensively from Saṃgraha, which, it declared, had perished. These may be second-hand quotations.

The commentary of the first Kāṇḍa, as printed in the Benares Sanskrit Series, is by Hari-vṛṣabha; the commentary, on the second Kāṇḍa, is by Puṇya-rāja. He says, that Rājānaka Sūra-varmā wrote a commentary on the second Kāṇḍa, by hearing from one, who was extolled by learned men everywhere. Saśāṅka was perhaps a disciple of (Sūra-varma. From Saśāṅka Puṇya-rāja got explanations which he has put together in this commentary. The third Kāṇḍa has been printed with the commentary of Helā-rāja, the son of Bhūti-rāja.

There is a work entitled Bhaga-vṛtti. It has not yet been found even in fragments, but it is extensively quoted by Kramadīśvara, Jamarā Nandi, Goyi-candra and the Buddhist commentators of Pāṇini. One commentator of the 17th century named Sṛṣṭi-dhara attributes it to Bhartṛ-hari and Babu Śrīśacandra Cakra-varti has tried to

prove that it is by Bhartṭṛ-hari, but the facts and arguments he has put forward are absolutely unconvincing (see his preface to the edition of the Nyāsa, page 14 and note 17).

He says "It-siang in a part of his book, makes भर्तृहरि the author of a commentary on पाणिनि.—He calls it "Pei-na," which is surmised by the Japanese translator (Mr. J. Takakusu) to be the "Veda-vṛtti" or वेदावृत्ति" (17). Says It-siang—"A person who has studied so far as this book, is said to have mastered Grammatical Science." Now this "Pei-na" is probably the भागवृत्ति which is a commentary on the "अष्टाध्यायी".

And in note 17 he says, "May not the "Vedā-vṛtti" as well be a corruption of the word भेजवृत्ति वा भेदवृत्ति i.e., भागवृत्ति?" Again he says, "हृदिधराचार्य the author of the भाषावृत्त्यर्थवृत्ति, a commentary on the भाषावृत्ति by पुरुषोत्तमदेव, remarks in the end of the book —भागवृत्तिः भर्तृहरिणा विरचिता प्रौढरसेननरेन्द्रादिष्टा" ।

No reliance can be placed on any historical statements by Śiṣṭi-dharācārya as he belongs to the 17th Century and to North Bengal. In this very quotation he confounds Bhaṭṭi and Bhartṭṛ-hari, for Śrīdhara-sena was the patron of Bhaṭṭi, the poet, and not of Bhartṭṛ-hari, the grammarian.

Our number 4254A is a fragment of an interesting work refuting the opinion of all previous commentators on Pāṇini and establishing his own. It is by Cakra-pāṇi, the author of Prakriyā-pradīpa and the pupil of Śeṣa Vireśvara. We have not got the first leaf, Eggeling (Catal. No. 728.) has it but he missed the name of the author and of the book which are there. The author is Cakra-pāṇi and work is Paramata-handāna.

AINDRA-GRAMMAR.

It has already been said that there were grammars before Paṇini and the first place, among these grammars, is given to the Aindra school. Indra is said to have studied grammar with Vṛhaspati and there were no rules. Vṛhaspati was the teacher, and Indra was his student. Thousand years passed yet they did not go far in their knowledge. So rules were made and a beginning made of the science of language. Sayana says, in his commentary on the Taittiriya Brāhmaṇa, that, before Pāṇini, there was a Śrauta Vyākaraṇa. He might have meant the Aindra Vyākaraṇa. No ancient work of this school has come down to us. The only grammar of this school, that is extant, is the Kātantra or the Kalāpa. It takes the alphabet as it is, and attempts at no Śiva-sūtras. Its nomenclature is taken from the ordinary language, and they are not algebrical, like those of Pāṇini, and the subsequent schools. The Prātiśākhya seem to be the ancient representatives of this school. But they do not count as they are not treatises on grammar.

The Kalāpa Vyākaraṇa had its origin in Southern India in the 1st Century A.D. One of the Kings of the Sata-vāhana dynasty took a wife from Northern India; she spoke Sanskrit which he did not understand, and often made curious and ludicrous mistakes. At last unable to bear the jeerings of his wife, he made up his mind to study Sanskrit, and asked his Paṇḍita Sarva-varmā to write a treatise on grammar, that would give him a workable knowledge of Sanskrit. Sarva-varmā produced a grammar which in six months gave the king what he wanted. This tradition is given in detail in H.P.R., III, 50. The work is called 'Kātantra' or, a short work. It is in fact a Sanskrit grammar for beginners. How short it was, we have no means

of ascertaining ; for being very short many people threw into it rules that were likely to make it more useful. It had no rules for Kṛts or verbal nouns. That chapter was added to it by Kātyāyana. Similarly, sections on Taddhita suffixes were also added. Belvalkar says, “Thus instead of nearly 4000 sūtras of Pāṇini, Sarva-varmā could finish his work in about 855 sūtras or including the Kṛt section, 1400 sūtras only.” The Dacca edition says that the number is 842, Eggeling’s edition gives the number as 829.

How short Kātantra grammar was, may be inferred from the two chapters (Chs. 203 and 204) in Garuḍa-purāṇa devoted to it. Pāṇini’s name was most probably lost at the time when Garuḍa-purāṇa was written. These chapters were written in the form of an interlocution between Kumara and Kātyāyana ; both the chapters begin with the word Siddha, meaning current and ordinary. Chapter 203 begins with Siddha-sabda-vivekāya and chapter 204, with Siddhodāharanāni. Chapter 203 treats of conjugation and declension. It simply gives the sūtras of Katantra made into verses. The Kṛt is treated in one single verse at the end. Chapter 204 gives current examples of sandhi, samāsa and taddhita very briefly though. It gives also similar examples of līṅgānuśāsana and sarva-nāma. Most of the examples are found in the Kātantra. In speaking of Kātantra grammar I am referring to the East Bengal recensions of it.

The inference from my study of these two chapters is that Sarva-varmā being a clever teacher for royal pupils taught some topics of grammar by sūtras and others by examples only. Subsequent redactors added rules for which he gave examples only. So originally as the Kātantra came out from the hand of Sarva-varmā, it did not

contain a quarter of the rules, as are now credited to him.

If this be the condition of the Kātantra grammar in Garuḍa-purāṇa, it will be interesting to know when the Garuḍa-purāṇa was written. I have said, under head Garuḍa-purāṇa, in the preface to the Purāṇa volume of this Catalogue, that it was written during the early years of the Gupta supremacy in India. The grammar gradually developed in two recensions, one in Kāśmīra and the other in Eastern Bengal, where they are still current.

In the eighth century a comprehensive Vṛtti commentary was written on the Kātantra, as it then stood, by Durga Siṃha, who is generally regarded as belonging to the Śaiva sect. He is put down in the 8th century, because, he is quoted by Hema-candra in the 12th, and he quotes from Candra Vyākaraṇa. But it is not known whether Durga-Siṃha knew the Kāśmīrian recension.

Belvalkar says that, the earliest commentary on Durga Siṃha's Vṛtti is Kātantra-vistara by Vardhamāna, whose patron was Karṇa-deva (See Preface to my Nepal Catal. p. vii). In the Darbar Library, Nepal, there is a copy of it written in 1533 A.D. Vardhamāna's Vistara has a sub-commentary by Mahāmahopādhyāya Pṛthvī-dhara.

Soon after Vardhamāna, came Kātantra-vṛtti-pañjikā by Tri-locana Dāsa (4376 to 4381 of this catalogue). It has been quoted by Vopa-deva in the 13th century and by Viṭṭala, the commentator of the Śārasvata.

Durga Siṃha's Kātantra-vṛtti has a number of commentaries. The first and the most important of which

is by his namesake, Durga Siṃha, who invokes Buddha in his Maṅgalācaraṇa. This commentary is called Ṭikā. Then comes the Pañjī or Pañjikā, by Tri-locana Dāsa, who is quoted by Vopa-deva. The Dacca edition publishes these commentaries in full, and as an appendix adds Kalāpa-candra on the Pañjika, by Suṣena Vidyā-bhūṣaṇa, also called Kavi-rāja.

Durga-vākya-prabodha by Kula-candra is a commentary on the Vṛtti by Durga Siṃha. The writer describes himself as the son of Viśva-mahī-dhara.

Ākhyāta-pañjikā-vyākhyā by Nara-hari aims at setting right, wrong interpretations on the Pañjī. (H.P.R., I, 20.)

Kalāpa-pradīpa by Vidyā-sāgara, the son of Mahā-mahopādhyāya Śrīkānta Paṇḍita, whose proper name appears to be Puṇḍarikākṣa, is a commentary on the Ṭikā. This Vidyā-sāgara has written a commentary on the Bhaṭṭi, the grammatical doctrines of which agree with that of his Pradīpa, no complete and satisfactory MS. of which, however, has yet been found. (H.P.R., I, 50.)

Vara-ruci, is said to have written a commentary on the Kātantra Sūtra, entitled Kātantra-vṛtti. The Vṛtti seems to have undergone a revision in the hands of Yaśo-māna; but there is a suspicious look about it. The invocation is identical with that of Durga Siṃha, though a comparison shows that this is a different work. (H.P.R., I, 51.)

Hari-rāma wrote a commentary most likely, on Durga Siṃha's Vṛtti. (H.P.R., I, 52.)

Vidyānanda by Vijayānanda, (Catal. No. 4399, Aufrecht in his Catal. vol. II calls it Kātantottara or Siddhānanda) is a commentary on Durga's Vṛtti.

Kātantra, being a very short school book, people wanted to make it a comprehensive work; the standard work of a powerful school. This they accomplished first by writing commentaries: commentaries on commentaries; and even commentaries on the third or fourth remove. Not satisfied with that, people began to write supplements. Of these supplements the most important is by Śrī-pati Datta, who supplemented almost every section of the work, with additional matters. Śrī-pati had a powerful commentator in Gopi-nātha Tarkacārya, son of Ācārya-siṃha Paśupati; who wrote *Parīṣiṣṭa-prabodha* (Catal. No. 4387C-4390).

Śiva-rāma's *Siddhānta-ratnāṅkura* is a commentary on Śrī-pati's supplement. (Catal. No. 4392.)

Kātantra-candrika by Rāma-dasa Cakra-vartti is a commentary on a portion of the supplement of Kātantra. The author acknowledges his obligation to Gopi-nātha specially. Rāma-dasa consulted later works of many schools. He comes after Vidyā-sāgara. The same Gopi-nātha had a most appreciative commentator in Śaṅkara Śarma, who in his *Kātantra-parīṣiṣṭa-prabodha-prakāśikā*, compares grammar to sugar-cane and logic to the machine which extracts juice from it; and recommends his readers to drink plentifully the juice extracted from grammar by logic.

Śrī-pati Datta's supplement (Catal. No. 4385-4387) was further supplemented by Tri-locana, who is to be differentiated from Tri-locana Dāsa, the author of the *Pañji-Tri-locana* belonged to the Vaidya caste and was the son of Madhava Dāsa, whose title was Kavindra. Śrī-pati did not

Kātantra-parīṣiṣṭa and
its commentaries.

say anything about dhātu and taddhita ; Tri-locana supplements that defect and adds some sūtras on samāsa.

Kalāpa-tattva-bodhini (Catal. No. 4391) in three parts, is a dissertation on various parts of Kātantra by Rāma-candra, the son of Hari-hara, belonging to the family of Kāñji whose later residence was the village Uttaracaiva and whose ancient residence was Śiva-pura-tapāka. Rāma-candra appears to have been a Maithila Brāhmaṇa who invariably mentions the names of two residential villages, one ancient another recent, in giving a description of the family. The three parts of his work treat of sandhi, kāraka and the appendices. The first is an examination of Tri-locana Dāsa's work on sandhi. Here Rāma-candra controverts the explanations of Suśena Kavi-rāja on the Pañji. The other two parts are a commentary on the commentary of Gopi-natha Tarkācārya on Śri-pati Datta's commentary.

Kāraka-ratnaṃ is by a Durga Simha who quotes Kavi-rāja : so he is a different person from the author of the Vṛtti or of the Tīkā.

Accessories of Kātantra.
(1) Kāraka.

Ṣaṭ-kārakam by Rabhasa Nandī (Catal. No. 4400 and 4401) is a collection of 14 couplets relating to Kāraka with commentary. It seems to be an ancient work, because the author is quoted by Jumarā Nandī.

Dhātu-ghoṣā by Rāma-kānta ; Dhātu-mālā by Ṣaṣṭhī-dāsa Viśārada, and Dhātu-lakṣaṇam by Danokācārya are works on roots of the Kātantra school of grammar. It is said that Kātantra is current only in East Bengal. It has already been said, that the Maithilas used the book. Ṣaṣṭhī-dāsa

(2) Roots.

wrote his work at Gopāla-pura, at the junction of the Ganges and the Mahānandā. Manoramā (Catal. No. 4393) is a Vṛtti on roots by Rāma-nātha Śarmā, son of Veda-garbha Tarkācārya, belonging to the Rāyi family, among the Rādhiya Brāhmaṇas. The Brāhmaṇas of this family had been for a long time regarded so low that any matrimonial connection with them would reduce a Kulina or a noble Brāhmaṇa to their rank. Perhaps the author wrote at a time when the family prestige was not so lowered.

A work on conjugation of the Kātantra school goes by
Conjugation. the name of Vilveśvara Tarkācārya.

It is well known that the Tamādi 31 sūtras, Rājādi 65
Rājādi-Vṛtti. sūtras and Rucādi 67 sūtras, though
included in the Kātantra sūtras, are
not by Sarva-varmā. Eggeling has published these sūtras
in their proper places, the first and the third without a
commentary but the second, Rājādi, with a commentary by
Ratneśvara Cakra-vartī. In Bengal, the same Rājādi has an
anonymous commentary entitled Vṛtti giving examples.

The Rucādi has a commentary in
Rucādi. Bengal by Madhu-sūdana.

Rāma-candra Cakra-vartī and Raghu-nandana Śiro-
maṇi gave the meanings of grammatical terminations, and
of verbal roots. Rāma-nātha Cakra-vartī wrote a work on
the declensions of nouns.

Kātantra-kaumudī by Gaṅgeśa Śarmā attempts to
justify various ungrammatical expressions in classical Sans-
krit literature according to the rules of Kātantra grammar.

He seems to have been very proud, for he says that, neither Candra-gomī, nor Durga Siṃha, not even Kātyāyana, knew so much as he did. He had looked into all Śāstras and he was an authority in determining difficult points in Kātantra. His invocation is mysterious: after saluting Śiva, he invokes a Dvi-jammā whose fame is known even in the Vedas.

Kalāpa-tattvārṇava by Śiro-maṇi is on the five chapters of Kṛt. The author quotes from Pañji and says that Kātyāyana taking the bodily form of Vara-ruci, wrote the Kṛt prakaraṇa of Kātantra. (Catal. No. 4384.)

Kṛṇ-maṇjari by Siva-rāma-dāsa Sarman (Catal. No. 4402) is a collection of Karikās numbering 18 and is commented upon by the author himself. The father's name is Gopī-ramaṇa Cakra-vartī; The work quotes from Śri-pati, Hema-kara, Sundara Kavi-rāja, Yadu-nātha and Kamalā-kara Cakra-vartī.

Unādi-vṛtti by Sarva-dhara (Catal. No. 4394). It is well known that the Kātantra school took the Unādi sūtras from the Candra Vyākaraṇa, and adopted them to their own school.

Sāra-nirṇaya, by Ramā-nātha Cakra-vartī, son of Madhu-sūdana Tarka-vāgīśa, explains sūtras foreign to Kalāpa, quoted by commentators of the school.

The Kāśmīra recension seems to be much older than Durga Siṃha's commentary. The Sutra-pāṭha there, differs greatly from that adopted by Durga Siṃha. The Laghu-vṛtti by Chichu

Kāśmīra recension.

Bhaṭṭa contains many sūtras not known to Durgā Siṃha. Eggeling has in his notes pointed out prominently these additional sūtras, in his edition of the Kātantra. The MS. of the Laghu-vṛtti, however, was obtained by him from Burnell who worked in Southern India. Before Durgā Siṃha became familiar to the Kāśmīrian Paṇḍitas, they were busy with original commentaries of their own Paṇḍitas. Bhaṭṭa Jagad-dhara wrote a commentary called Vāla-vodhini. That commentary was commented upon by Ugrabhūti called Nyāsa. One Ugrabhūti was the teacher of grammar to Ananda-pala, rāja of Kāśmīra, and his book was popularised in that country by liberal donations from the royal pupil, about the end of the 10th century.

Durghaṭa-vṛtti by Śaraṇa-deva is another work of this school, composed in the Śaka year 1095. Śaraṇa-deva seems to have been a Buddhist, as he invokes Sarvajña, which, without any qualifying word, means Buddha. But, the author allowed Sarva-rakṣita to revise the work for the benefit of students. Stein notices the revised edition in his Kāśmīra Catalogue pages 259 and 260; the same revised edition is also noticed in page 105 of my Nepal Catalogue Volume I. So Śaraṇa-deva's work has still to be discovered. In the extract given by Stein, there are certain passages marked "Iti Rakṣita." It seems, revisions are sometimes marked by the revisor's own name. The authors, Śaraṇa-deva and Rakṣita, note only durghaṭa or difficult and doubtful points in Kātantra.

Another work of this school comes from Nepal. It is known by various names, Pada-sūryya-prakarāṇa, Pada-sūryya-prakriyā and Padārohaṇa. The author is Śāraṅga Upādhyaya Utsava-kīrti. In the present catalogue there are three MSS., (Nos. 4396-4398) all from Nepal. In the

preamble, the author says, that he has consulted the opinions of Sarva-varmā, Guha and others. This raises a nice point. Hitherto, Kātantra was also called Kaumāra and Kalapa; but, Sāraṅga-deva makes Sarva-varmā, the author of Kātantra, and Guha *i.e.*, Kumāra, distinct authors. Is this the grammar, the abstract of which has been found in the Garuḍa-purāṇa, in which Sarva-varmā's name is not at all mentioned. The Kaumara vyākaraṇa is distinct from Kātantra? Sarva-varmā takes the alphabet as current, but Garuḍa-purāṇa takes words and examples also as current. Sarva-varmā gives some technical terms and defines them. Garuḍa-purāṇa does not make anything of the kind. Sarva-Varma teaches by Sūtras only; Garuḍa-purāṇa teaches nama and akhyata by sūtras; sandhis, samāśas and other subjects are taught by examples only. The sūtras given in Garuḍa-purāṇa have all been found in Katantra, and also the examples given there, in Durga-siṃha-vṛtti. So it may appear that Kātantra and the Kaumāra grammars are not one and the same, and their relation will be an interesting study.

It will be found in the preface to the Lexicon section of this volume that Kāli-dāsa in his Dictionary entitled Nānārtha-śabda-ratna speaks of an ancient school of Sanskrit grammar named after the Sun, and his friend, Nicula, the commentator, adds the names of some other schools. May not the Pada-sūryya-prakriyā be a short work on the *pada* *i.e.*, the declensions and conjugation of the Sun school of grammar? In that case it seems that there were other schools of grammar now lost altogether.

Thus it will be seen that, from a small beginning
 Conclusion. this school of grammar rose to be one
 of the most extensive, and scholarly

systems. Simply from an elementary work on declension and conjugation it rivalled Pāṇini's system with all its accessories. Not content with this, in the past generation, Candra-kānta Tarkalaṅkāra tried to complete it, with a treatise on Vedic grammar and Vedic phonetics entitled Kātantra-chandaḥ-prakriyā. How to develop a school book into a school of grammar has been fully exemplified in the history of the Kalāpa-vyākaraṇa. Moderns do often think this a labour lost. Let a school book be a school book, they think, and let erudite people go to Pāṇini.

Burnell's work entitled the 'Aindra school of Sanskrit grammarians' will always remain an interesting and instructive study for those who care for the history of Sanskrit grammar. It was published in 1875 and even now it has not lost its importance. It has shown that, the Aindra system has been adopted in Tāmil, in Pāli and in other languages of India in making their grammar, and the Prāti-śākhya on Vedic phonetics all belong to this school. Burnell thinks, that, the grammatical chapters in the Agni-purāṇa also belong to this school. This, I will presently show, is not tenable.

Vopa-deva in his Kavi-kalpa-druma quotes a verse giving the names of eight ancient schools of Sanskrit grammar. They are :—

The Cāndra school of
grammar.

इन्द्रश्चन्द्रः काशकृष्णापिश्ली प्राकटायनः ।

पाणिन्यमरजैनेन्द्रा जयन्यष्टादिशाब्दिका ॥

In this enumeration he makes Candra the second school of Sanskrit grammar. The founder of this school is Candra-gomī, whose birth place was in the Vārendra country or North Bengal, but he lived at Candra-dvīpa, in the Barisal district, where he wrote his grammar. This account of

Candra-gomī is to be found in Pug-Sam-Zom-Zam, a rather late Tibetan authority. His date is to be inferred from the fact that, he mentions the victory of the Guptas over the Huns, as occurring in his time, which he might have seen if he wished; and it is well known that the Huns were defeated by the Guptas in the third quarter of the 5th century; and therefore, Belvalkar has placed him in 470 A.D., which may be accepted as correct if the Vṛtti-kāra is the author himself. This was the period when Candradvīpa was an important city. It was invaded by Candravarmā, who was defeated and killed by Samudra-Gupta, and it was also at Candradvīpa about this time, that the Kaula system of Śaivism took its rise. Candragomī was a Buddhist and he wrote his work in the interest of his co-religionists. In fact from this period Buddhist Śramaṇas began to write in correct Sanskrit. All Buddhist works before this time were written in what is called Buddhist Sanskrit *i.e.* ungrammatical Sanskrit. Even the very best of them confounded the participles, in the use 'ktva' and 'yap.'

As Candra wrote in the interest of the Buddhists, he did not treat of the Vaidik grammar and phonetics. For centuries Candra's grammar remained in India, only as a name, till Bühler from Kāśmīra and Professor Bendall from Nepal recovered fragments of it, and I acquired a complete copy of it, from that interesting and ancient country, Nepal. Dr. Bruno Liebich, then brought the whole system from Tibet in translation. He has published the work in original Sanskrit with some accessories.

In a way Candra is an improvement on Pāṇini and the three sages. He has reduced Pāṇini's fourteen Śivasūtras into thirteen; he has modified the system of Pratyāhāras of Pāṇini; he has changed the wording of Pāṇini's

rules and their arrangement ; he has thirty-five sūtras more than Pāṇini's. Jayāditya and Vāmana have incorporated these into the Kāśikā, but Kaiyyāṭa has pronounced them as Apāṇineya. The number of sūtras in Candra is 3060 as against 3983 of Pāṇini.

Candra has not put the Samjñās or grammatical technical terms and their definitions in one place but has distributed them over the whole work and they are so few that this grammar is called Asamjñā. The arrangement of subjects in his work is suited for scholars and not for beginners.

Chandra-gomī is invariably confounded with Candra-cārya mentioned in the second kaṇḍa of Vākya-padiya. Candracārya is mentioned in verse No. 489 in the word चन्द्राचार्यादिभिः । The Commentator Puṇya-rāja explains :—

‘ चन्द्राचार्य-वसुरात-गुरु-प्रभृति ’ ।

Vasu-rāta was the guru of Bhartṭṛ-hari, the author of the Vākya-padiya. This we learn from the summary given, at the end of the second kaṇḍa, by Puṇya-rāja. In this summary, he says, Vasu-rāta brought the Bhaṣya from Parvata, while the text says Candracārya and others did it ; and among the others the commentator includes Vasu-rāta. So Candracārya and Vasu-rāta must belong to the same generation. Therefore Belvalkar is not justified in saying “ That Candracārya was two generations before Bhartṭṛ-hari.” He was an elder contemporary ; so Candracārya must come about 600 A.D., while Candra-gomī, if he has written the Vṛtti himself, would be placed in about 470 A.D., if not earlier. How much earlier, we cannot say. The arguments, that Malli-nātha quotes Candra-gomī about the use of the optional forms, Viśrama and ‘ Viśrāma ’ fails ; because we get no sūtra sanctioning the optional form in Candra-

gomi. The optional forms might have the sanction of Candracārya.

Agni-purāṇa, chapters 248 to 258 both inclusive, treat of grammar. In this grammar, the alphabet is not taken as it is current. It takes it in the Śiva-sūtra form, so this does not belong to the Aindra school. It treats the greater part of the grammar by examples. But there are more examples in this than are to be found in the Kātantra grammar. The few rules that are given do not belong to Katantra. In the Taddhita chapter, it derives the word 'Cāndraka' as, one who either knows, or studies the Candra grammar. I, therefore, take these eleven chapters of the Agni-purāṇa to belong to the Cāndra grammar.

In this catalogue, Candra Vyākaraṇa is described in three numbers, 4411 to 4413; the first two are accompanied with Ānanda-datta's commentary,* and the third with that of Bhikṣu Ratna-mati. But they are so fragmentary that no inference can be drawn from them; so are the descriptions of this Vyākaraṇa in Bendall's Cam. Cat., and in my Nepal Cat. Liebhich gives the Sūtra-pāṭha in six chapters divided into four pādas each, the Uṇādi-pāṭha in three chapters, and the Dhatu-pāṭha. The number of Dhātus mentioned are 1182 and the number of Cāndra-sūtras are 3060 and the number of Uṇādi-sūtras are 328. The Līṅgānuśāsana and the Gaṇa-pāṭha of this school are referred to by authoritative writers of other schools. The Upa-sarga vṛtti is found in Tibetan version only, the Varṇa-sūtra is to be found in a MS. in the Deccan College Collection No. 289 of 1875-76. No work on Pari-bhāṣā has yet come down to us. These are the accessories of the Cāndra school of

* Eggeling in page 196, line 19, speaks of two other commentators (1) Vimala-mati (2) Ratna-Sri-pāda.

grammar. So, it was a school fully equipped with all the accessories, like the Pāṇini school.

The Cāndra-Vyākaraṇa, at one time, had an extensive circulation in Buddhist India, and with the decadence and fall of Buddhism, it has very nearly disappeared from the soil of India. In Ceylon it was much in use at one time, but, the Bālāvabodha, a school book of this school, has completely ousted other works from Ceylon.

Jinendra is one of the eight schools of grammar mentioned in Kavi-kalpa-druma as ancient. Tradition says, this system of grammar was revealed by Mahā-vira to Indra, therefore, it is known by their joint names. The work was current among the Jainas. In the colophons, however, the work is invariably attributed to Deva-nandī and Deva-nandī is quoted as the author by authoritative works on grammar and lexicon. Deva-nandī has often the title of Pūjya-pāda. In the Nandī-saṃgha-paṭṭāvalī Deva-nandī and Pūjya-pāda are one and the same person. It says, Pūjya-pāda was another name of Deva-nandī.

Prof. Pāṭhak, in his paper in the *Indian Antiquary*, October, 1914, assigns this grammar to the later part of the 5th century A.D. His principle reason is that Kāśikā seems to betray a knowledge of Jinendra-vyākaraṇa; that it alludes to Īśvar-kṛṣṇa, the author of the Sāṃkhya-kārikās. It alludes to twelve years' cycle of Jupiter, according to the Heliacal rising system, a system which was in vogue at the time of the early Gupta kings. It has two versions, the shorter one, with about 3,000 sūtras, is commented upon by Abhaya-nandī in what is called the Mahā-vṛtti; while the larger version gives about 700 sūtras more and is commented upon by Soma-deva in his Subdārṇava-candrikā or Laghu-vṛtti composed in 1205. The commentator

was a contemporary of Śilhāra king, Bhoja II, and an inhabitant of Ajren in Kolhapore State. But Prof. Pāṭhaka says the longer version is the more ancient one. Abhayānandī's date is probably 750 A.D. So the shorter version had an early and elaborate commentary than the longer one. The arrangement of sūtras in the two versions is widely different and they differ even in nomenclature.

There is a recast of the Jinendra-vyākaraṇa entitled Pañca-vastu. It follows the shorter version.

The Jinendra-vyākaraṇa has a poor history. It never had many followers, and at the present days, it has a few. These come from Indore and Beware.

Jinendra-vyākaraṇa seems to be very fond of mono-syllabic nomenclature; for Prathama he has Va; for Dvitiyā—lp; Tṛtīyā—Ka,

Caturthi	..	Ap	Viddhi	..	Aip
Pancami	..	Bhā	Guṇa	..	Ep
Ṣaṣṭhi	..	Ta	Praghyā	..	Di
Saptami	..	lp	Samkhyā	..	Syi
Samāsa	..	Sa	Śānta, Nānta	}	It
Dvandva	..	Dvandva	Datyanta		
Avyayibhāva	..	Ha	Samkhyā	}	Sri ²
Tatpuruṣa	..	Ṣa	Sarvanāma	..	
Valu-vṛhi	..	Va	Pratyaya	..	Tya
Karmadhāraya	..	Ya	Anunasika	..	Ñ
Dvigu	..	Ra	Niranunasika	..	Ña
Upasarga	..	Gi	Prātipadika	..	Mṛt
Gati	..	Ti	Akarmaka	}	Dhi
Hrasva	..	Pra ¹	Dhātu		
Dirgha	..	Di	Guru	..	Ru
Pluta	..	Pa	Nipāta	..	Ni

¹ Perhaps "hra" which in Brāhmī form may be mistaken for "pra."

² In the shorter recension this does not occur; the Sañjā is Sarva-nāma.

The list may be drawn to any length : Jinendra seems to be the predecessor of Vopa-deva in this matter.

Śākaṭāyana was a predecessor of Pāṇini and he held views diametrically opposite to that of Pāṇini in the matter of Upādi. He is often referred to in the Mahā-bhāṣya, which gives some legends about his life, too.

A Śākaṭāyana-vyākaraṇa was printed in Madras, in which Śākaṭāyana is described as Śrūta-kevali-deśīacārya. Śrūta-kevalis are the direct disciples of Tirthamkaras. They became Kevalis or absolutely emancipated by hearing the doctrines directly, from a Tirthamkara. Śākaṭāyana was a Śrūta-kevali-deśīya or little less than a Śrūta-kevali. So Śākaṭāyana must have been a generation or two younger than the founder of the religion. In my Mgadhan Literature (Pages 29 and 30). I have tried to prove that Śākaṭāyana was a Śrūta-kevali-deśīya not to the last Tirthamkara, Vardhamāna, but to his predecessor, Parsvanātha. I have also shown there, that the quotations in Pāṇini from Śākaṭāyana are to be found in the Śākaṭāyana's work published from Madras. Even Burnell, who tries to show it to be a forgery, and a clumsy forgery too, is constrained to admit "These coincidences prove that our existing treatise is based on the original work."

I think that, as in the Aindra school, the existing treatise is much later than the founder of the school. The Śākaṭāyana grammar may be much later than Śākaṭāyana the founder of the school, though in this case the later work goes in his name. The commentary Amogha-vṛtti was written in the reign of Amogha-varṣa the famous Rāṣṭra-kuṭa King (A.D. 870-877).

If Śākāṭāyana had been so late as the 9th century, Vopadeva would not have given him a place among the ancients. Vopadeva does not regard Hema-candra or Kramadiśvara as ancient.

“The Śākāṭāyana Sabdānuśāsana consists of 4 Adhyāyas of 4 Pādas each, the total number of sūtras being 3200” (See Belval. p. 70).

The arrangement of topics is practical as opposed to scientific. Like Jinendra, he does not treat of the Vaidika grammar and its phonetics. He has only 13 Śiva-sūtras and not 14 like Pāṇini.

As this is a distinct school it has (1) Paribhāṣa-sūtras, (2) Gaṇa-pāṭha in 16 Pādas (3) Dhātu pāṭha, (4) Uṇādi-sūtras in 4 pādas, (5) Linganusāsana in 70 Āryas. Belvalkar says, of these none is older than the corresponding Pāṇiniya treatise. This is rather bold. Belvalkar does not admit that the Uṇādi-sūtras of the Pāṇini school are not by Pāṇini but by Śākāṭāyana; so the Uṇādi-sūtras of the Madras Śākāṭāyana have nothing to do with Pāṇini.

Beside Amongha-vṛtti there is another commentary named Cintāmaṇi by Yaśovarmā, which has many sub-commentaries such as Maṇi-prakāśikā by Ajita-senācārya. Cintāmaṇi-pratipada by Muṅga-rasa and a Tippani by Samanta-bhadra. It has many recasts too. One is Prakriyā-saṃgraha by Abhaya-candrācārya who flourished about 1300 A.D.

Another recast of Śākāṭāyana is the Rūpa-siddhi by Dayā-pala in the beginning of the 11th century.

Śakaṭāyana was current among the Śvetāmbara Jains. It met with a powerful rival in Hema-candra's Śabdānuśāsana in Northern India and so it hid itself in obscure libraries of Southern India.

I have said before that Śakaṭāyana belonged to Parśva-natha sect and Jinendra to the Varddhmāna sect. The followers of Pārśva wore a white garment and those of Varddhamāna wore none. From sixth to the second B.C. the two sects pulled together somehow. But in the latter century there was a split and they resumed their old garments. The fact that the grammar of Śakaṭāyana was regarded as authoritative by the Śvetāmbara and shows that he belonged to the older times and older sect.

Vopa-deva, at the end of the 13th century, calls eight of the schools of grammar as ancient, but Hema-candra school is not included among these eight, though Hema-candra school is furnished with all the accessories of a grammar school. If Vopa-deva knew that Śakaṭāyana is not more ancient than Amoghna-vṛtti, he would not have included it among the ancients.

Hema-candra was born in 1088 A.D. at a place called Dhunduka near Ahmedabad. His parents were Banias. His mother saw in a dream that her son would be a great man. When Hema-candra was of five years, in age, Deva-candra a Jaina monk asked his mother to make over the child to him, so that he might initiate the boy into a religious life. He studied for twelve years, after which he was made Hema-candra-âcārya or Hema-candra Suri. Shortly after he was made the head of a Gaccha at Anahila-pattan, then ruled by Siddha-rāja Jaya-Simha, a power-

ful King and a patron of learning. Hema-candra often had discussions in the matter of religion with the King who was a devoted Śivait. But after the death of Jaya-simha, his successor Kumāra-pāla became a disciple of Hema-candra. The Jainas were favoured by the King and other religions were persecuted. There is a couplet amongst the Vaiṣṇavas about this time ;

उत्पन्ना इति ते भक्तिः वृद्धिं कर्णाटके गता ।

कच्चित् कच्चित् महाराष्ट्रे गुर्जरे प्रलयं गता ॥

This shows that Vaiṣṇavism was stamped out from Gujerat. Purāṇas are also very bitter against Kumara-pāla's administration, which confiscated the property of the Brāhmanas. The conversion of the king into Jainism was represented in a drama, entitled Mahā-rāja-para-jaya, by a minister to Kumarapala's successor.

The Śabdānuśāsana was written by Hema-candra at the request of Siddha-rāja Jaya-simha. The work is called Siddha-Hema-candrābhidhāna - Svopajña - śabdānuśāsana. It joins the name of Siddha-rāja Jaya-simha with that of Hema-candra and declares itself to be Svopajña or original and not borrowed. It is original in this sense that the grammar of the Prākṛta languages was, perhaps included in a Sanskrit grammar. In other matters, too, in Pratyahāra, in technical terms, etc. he shows originality. Hema-candra's work was something like an imperial encyclopædia of grammar in which all preceding works on grammar available were consulted and collated. Naturally enough as a Jaina and as a Svetāmvara, he has drawn much on Sākaṭāyana's Śabdānuśāsana and the Amogha-vṛtti. This he has done not so much in his sūtra-pāṭha, but in the commentary made by himself called the Vṛhat-vṛtti, which is an encyclopædic

work. In fact the accessories of this school of grammar are, as a rule, parts of the *Vṛhat-vṛtti*.

Hema-candra's grammar is divided into eight *Adhyāyas* of four *padas* each. The first six *padas* are called *prathama-ṣaṭ-pada*; the next four *padas* are called *madyama-pada* and the two together *Daśa-padi* (See catal. No. 4503).

Hema-candra abridged his *Vṛhat-vṛtti* into what is called the *Laghu-vṛtti*. Our No. 4504, 4505, and 4506 deal with the Sanskrit portion of the work. The next six numbers 4507-12 deal with the *Prākṛta* portion, that is, the 7th and the 8th chapters. In two of these, 4508 and 4511, is given a short history of the *Chālukyas* of Gujerat from *Mūla-rāja* to *Siddha-rāja Jaya-simha*. It is said that *Jaya-simha* was very much troubled, with numerous grammatical works, without the study of which a complete knowledge of it, could not be obtained and so he ordered Hema-candra to write the work. Belvalkar is perhaps not very happy in saying that, the *Laghu-vṛtti* relates to the first seven chapters only of Hema-candra's grammar.

Svopajña-dhātu-pāraṇam, No. 4513, gives all roots used in Hema-candra's grammar, with their meanings. The work is by the author himself. It has a commentary by *Harṣa-kīrti-sūri* entitled *Svopajña-dhātu-pāṭha-vivaraṇam*. This commentator was much honoured by *Māla-deva* of *Jodhpore* in the middle of the 16th century. His guru obtained from *Akbar* the village of *Kṣouma*. The previous gurus of his *gaccha*, called the *Nāga-puriya* were honoured by *Hāmbira*, *Rāja* of *Mewar*, *Alla-ud-dīn Khilizi*, *Feroj Shah* and others.

The accessory, *Lingānu-śāsana*, is represented in this catalogue by 4515 entitled *Svopajñā-lingānuśāsana-vivaraṇam* by Hema-candra and a sub-commentary, *Durgapada-prabodha*, by Śrī-vallabhā. The sub-commentary, was composed at Jodhpore in 1605. Hema-candra's *Lingānu-śāsana* is a metrical treatise based on Sakatāyana's work and divided into eight sections.

Gaṇa-ratna, a Jaina monk, wrote, at the request of his guru, *Deva-sundara*, a work entitled *Kriyā-ratna-samuccaya*, No. 4517, in which he gives the conjugation of important roots in Hema-candra's grammar.

For other accessories such as the *Upādi-sūtras*, *Gaṇa-paṭha*, *Pari-bhasa* etc., see Belvalkar, page 77. He thinks, "For the most part these treatises are embodied in Hema-candra's *Vṛhad-vṛtti*, from which they seem to have been subsequently extracted and published in separate forms.

The *Vṛhad-vṛtti* has a commentary entitled *Vṛhad-vṛtti-dhūṇḍhikā*. Some ascribe it to Hema-candra himself but the colophons of MSS. ascribe it to Dhana-candra, Nanda-sundara and Jina-sāgara. The *Dhūṇḍhikā* on the *Prākṛta* chapters, is the work of Udaya-saubbhāgya of the *Laghu-tapā-gaccha* written in 1533 A.D. Udaya-candra and his pupil Devendra-sūri have also written a *Nyāsa* on the *Vṛhad-vṛtti*. The guru's work was comprehensive while his pupil's work is rather an abridgment. But the comprehensive work has not yet been found.

Śabda-mahārṇava-nyāsa is an anonymous commentary on the *Vṛhad-vṛtti* (see Belval., page 78).

The 17th century saw many digests on Hema-candra's work. In 1652 A.D., Vinaya-vijaya-gaṇi wrote a manual called Haima-laghu-prakriyā. He wrote a commentary on his own work, twenty-five years later. In 1669, another manual was written entitled Haima-Kaumudī by Megha-vijaya. This work is said to be the model of Siddhānta-Kaumudī. But, that is impossible, because Bhaṭṭoji-dīkṣita, the author of Siddhānta-Kaumudī, flourished in the latter half of the 16th century. He was the pupil of Saṃkara-Bhaṭṭa, who died in the early years of the 17th century and the commentator of Varāṇasī-darpaṇa in 1642 declares that he received his knowledge of Sanskrit grammar from Bhaṭṭoji and his son Ramāsrāma.

The roots of this school of grammar were alphabetically arranged by Pūṇya-sundara-gaṇi. The *Līṅānuśāsana* of Hema-candra was commented upon by Śrī-Vallabha Vacanācārya, in 1605 A.D. at Jodhpore. The *Pari-bhāṣas* to the number of 140, were put together by Hema-haṃsa-vijaya-gaṇi who also wrote a commentary on them in 1457 at Ahmedabad. Works on conjugation and declension according to Hema-candra's grammar were written so far back as the 13th and 14th centuries.

The small community of Jainas had three schools of grammar, Jinendra, Śakaṭāyana and Hema-candra, and so their circulation was limited. But still there was another grammar written by a contemporary and co-religionist of Hema-candra. This was Malaya-giri, who wrote a *Śabdānuśāsana* with a commentary.

The Saṃkṣipta-sāra
School.

The Saṃkṣipta-sāra had four stages of development before it became a complete school :—

- I. The sūtras of Kramadiśvara.
- II. The commentary called Rasavatī.
- III. Its revision by Jumara Nandi.
- IV. Goyī-candra's Vivaraṇa commentary.

Kramadiśvara has a high sounding title, Vādindra-cakra-cūdāmaṇi or the 'crest jewel of the circle of controversialists.' The title of Vādindra or Vādirāṭ was very common from tenth to the thirteenth century. The Buddhist Mañjū-śrī had a title Vādirāṭ. Belvalkar says that Jaya Siṃha II, the Chalukya emperor, had a title Vādirāṭ. In the 13th century Ānanda-giri, the commentator of Śaṅkara-bhāṣya was a Vādmindra. Kramadiśvara got this title from the Saivas. He wrote the sūtras. But Kṛt-śeṣa unādi-pāda does not seem to be his work. It seems to be the work of either the author of the Vṛtti or of Jumara Nandi, the revisor of it. The sūtras of the appendix of the taddhita section are by Goyī-candra. Kramadiśvara in the Sanskrit portion of his work follows the arrangement of grammatical subjects by Bhartṛ-hari, who divides his work Vākya-pādiya in three kāṇḍas. The Brahma-kāṇḍa which treats of articulate sound, and philosophy connected with it. The Vākya-kāṇḍa, the essence of which is verbs, and the Pada-kāṇḍa which treats of nouns. These three kāṇḍas have been split up, by Kramadiśvara into seven pādas, (1) Brahma-kāṇḍa=Sandhi-pāda, (2) Vākya-kāṇḍa=verbs, verbal nouns and other nouns, (3) Pada-kāṇḍa=syntax, declensions and compound words. He does not follow the arrangement of the Aṣṭādhyayi, for in that arrangement Sandhi comes last of all.

In seven only of his sūtras, he mentions his predecessors, Kātantra and Candra. Once he quotes Bhāga-vṛtti, Kāraka-pāda, 101, and once again Anu-pada-kāra=Sandhi-pāda, 224.

Kramadiśvara evidently wrote his work in the interest of the Śaivas of Central India. His name shows that he was a Śaiva and his invocation shows that he was a Śaiva. Śaivas at this period used the Prākṛtas and vernaculars in their propaganda work. The Bengal Śaivas of Candra-dvīpa wrote in the vernacular, traces of which are to be found in later Buddhist works, and the Kāśmīra Śaiva works are almost invariably accompanied with some verses in vernacular at the end of each chapter. Kramadiśvara, therefore, found it necessary to give some grammar of the Prākṛtas and the vernaculars. But, as will be stated later on, wicked people dropped it, and so, the eighth pāda of his work, has neither the vṛtti of Jumarā Nandi nor the commentary by Goyi-candra. The only commentary on this section is by Nārāyaṇa Nyāya-pañcānaṇa. In including a section for the Prākṛitas and excluding the Vaidika grammar he seems to be the inspirer of Hemacandra, who boasts that, the whole of his work is original or "Svopajña."

At the present moment there is no means of distinguishing between the Rasa-vatī
The Vṛtti and its revision vṛtti and its revision by Jumarā Nandi. But, the revised vṛtti shows wide acquaintance with Sanskrit literature, its lexicons and its grammar. Kāli-dāsa, Magha, Bhāravi are of course there, Mūrāri is there. The works entitled Jānakī-haraṇaṇ, Sapta-kumārīkā and Pañcatantra are there. This is in Kāvya literature. Of lexicons, he quotes from Amara-kosa, Tri-kāṇḍa and Utpala-mālā. In grammar it quotes from Jayāditya, Vāmana, Nyāsa, Anunāsa, Rakṣita, Bhāga-vṛtti, Dhātu-pārāyaṇa and Bhāttavartika, he also quotes kajjata a corruption of Kaiyyaṭa. But, Jumarā Nandi does not explain the sūtras, he only gives examples and criticises the grammatical and non-

grammatical expressions in Sanskrit literature. He seems to be very much concerned with the opinions of two previous writers Bābhata and Paśupati, perhaps, his predecessors in the Saṃkṣipta-sāra school. Their names are not found anywhere else.

As regards the age of the school, Colebrooke wants to place it after Vopa-deva in the 13th century. But, this theory is not tenable. Vopa-deva in his chapter on nominal roots, in the Sūtra, 'लेः कृत्याख्याने त्रिः' gives the example

ओडिडत् as the correct form, and then says "ओजडदित्येकं" that is, he does not agree with the form ओजडत्, but in the vṛtti commentary of Saṃkṣipta-sāra, Tīnānta-pāda sūtra No. 299, the commentary says "ऊटं आख्यातवान् ओजडत्" as the correct form. This shows that Vopa-deva is posterior to the vṛtti, and therefore much later than the sūtra.

One may think that Kramadīśvara imitated Hemacandra in rejecting the Vaidika grammar and phonetics of Paṇini and including the Prakṛtas at the end of the grammar. That seems to be very doubtful. Vopa-deva wrote his Mugdha-bodha between 1260 and 1300 A.D. Hemacandra was born in 1088 A.D. and died in 1172 A.D. Can all the three early stages of the development of the Saṃkṣipta-sāra be compressed within a century ?

Rāmavatāra Śarma speaks of Utpala-mālika as a lexicon. He gives the name of Utpala-mala quoted by Jūmāra Nandī, several times but has nothing to say about it. Jūmāra Nandī is called a Mahārājādhirāja. In his court,

engaged in his service, were men like Umā-pati Datta whom he loved to honour. This is the only piece of historical information that we get from his commentator, Goyi-candra. Goyi-candra says that, in course of time, the sūtras and the commentary became corrupt for the fault of the scribes, and so he—Goyi-candra,—undertakes to write a running commentary on all the sūtras and their comments by Jumarā Nandī.

The upper limit of Goyi-candra's age is obtained from the fact that he quotes from Puruṣoṭtama, whom Sarvānanda Vando-pādhyāya quotes in his commentary on Amara-koṣa in 1159 A.D. (see Rāmāvatāra-Sarma's Introduction to Kalpa-dru-koṣa, p. XXII.)

Goyi-candra is called "Autthāsanika," that is, one to whom, when he approaches the court, the king stands up, and offers a seat. Belvalkar seems to be puzzled at this name, and at this custom. The custom still prevails in Rājputana, but it has lost its Sanskrit name at present. A noble man, who is honoured by the King in this way, is called a Tazimi omrah. Goyi-candra's commentary is known as Ṭikā or Vivaraṇa-ṭikā. Goyi-candra seems to have been an expert in Logic, especially to that section of it, which treats of the relation of words in a sentence. His commentary on the chapter on Kāraḥ is much appreciated in Bengal.

With Goyi-candra ended the original writers on this school of grammar. The later writers are almost all commentators on Goyi-candra's Vivaraṇa-ṭikā.

Vyākāra-sāra-laharī by Kavi-candra is a commentary on the Sanskrit pādas only. A MS. of this copied in

Śaka 1636, is our number 4493. Kavi-candra writes this commentary in the interests of young people. His main object is the collection of the original sūtras of this school. But he begins with the Sanskrit alphabet as is current at present.

Samkṣipta-sarīya-prākṛta-pada-ṭīka (4494). In L. No. 1594, Rajendra-lāla says, that Goyī-candra did not include the Prākṛta-pada in his elaborate commentary on the Samkṣipta-sāra, and this is the only commentary and the only MS. of it on the Prākṛta portion of Kramadīśvara which has come to his notice after many years of search. This was said in 1878. After its publication, the text of Prākṛta-pada of this school, published in the Bibliotheca Indica, was withdrawn from circulation, as that text did not agree with this commentary.

As regards the authorship, Rajendra-lāla says, “ By Vidya-vinoda, son of Nārāyaṇa, grandson of Vaṇeśvara, and great-grandson of Jaṭā-dhara.” But this does not agree with the second verse of the work which says that Nārāyaṇa Vidya-vinoda was the son of Vaṇeśvara who was the son of Jaṭā-dhara, who again was the brother of Chatrī. Chatrī belonged to the Pūrva-gramī clan of the Rādhi-śreṇī Brāhmaṇas of the Vatsya-gotra. But in the colophon of 1594 (L.) Vidya-vinoda is said to be the author of the commentary on the eighth pāda. But from the commentary on other padas we know that Nyāya-pañcānana was the son of Vidya-vinoda and that is perhaps the correct description of the commentator.

Belvalkar says that the eighth chapter dealing with Prākṛtas is a later addition. This is not true; for an authoritative commentator like Nyāya-pañcānana says that Kramadīśvara wrote the Prākṛta-pada but some wicked

people dropped it and he restored it with his commentary (L. 1594)

कृतिना यत् कृतं कर्म तन्निगस्तं दृग्भासा ।
इदानीं तत् समुद्धृत्य संक्षेपणीयते मया ॥

The opinion was that the whole school is later than Vopa-deva, but it has been shown that Vopa-deva does not consider षौचडत् as a correct form. But Jumara Nandi says it is correct, he is therefore earlier than the Mugdha-bodha. The commentator of Jumara Nandi, if he had come after Mugdha-bodha, would have resented his disapprobation. But he does nothing of the kind, he simply gives the steps by which the word षौचडत् is formed. So, the commentator, Goyi-candra, is earlier than Vopa-deva. This is the lower limit of the age of Goyi-candra. The upper limit is fixed by the fact that Goyi-candra quotes from the Bhāṣa-vṛtti and the Tri-kaṇḍa-śeṣa of Puruṣottama-deva who is quoted by Sarvānanda, the commentator of the Amara-koṣa in the year 1159 A.D. Puruṣottama, therefore, may be placed, at the latest, in the first half of the 12th century; and Goyi-candra in the second half of the same century. Goyi-candra says that, in course of time many misreadings have crept in Jumara Nandi's vṛtti and Kramadīśvara's sūtras: they are all glaring misreadings and they number about fifty. So much misreading cannot be the work of a day; I would, therefore, venture to place Jumara Nandi at least one hundred years before Goyi-candra, that is, in the 2nd half of the 11th century. If so, Kramadīśvara would go earlier than Jumara Nandi, but later than Bhartṛhari, who died in 650 A.D., and whose arrangements he has followed in framing his sūtras. Kramadīśvara quotes only two of the ancient schools of sūtra-karas namely, Kātantra, 1st century A.D., and

Candra, 5th century A.D. Goyi-candra again shows that where Pāṇini and these sūtra-kāras disagree in the formation of any word, Kramadīśvara gives the option to both the forms. He also says that, when the Bhāṣya of Pāṇini differs from its vṛtti, in some instances, Kramadīśvara gives the option to both forms or in others supports the Bhāṣya and rejects the vṛtti. That shows that Kramadīśvara, according to Goyi-candra, was thoroughly acquainted with the vṛtti of Jayaditya and Vāmana, who came a little later than Bhartṛhari in the 7th century A.D. So, Kramadīśvara's place would be in later centuries than the seventh. But Goyi-candra also says that Kramadīśvara was acquainted with the sūtras of Vāmana, that is, the rhetorician Vāmana, who in his work on rhetoric gives a chapter on the criticism of good and grammatical style, and his age is supposed to be 850 A.D. That settles the upper limit of Kramadīśvara. The 9th and the 10th centuries were the palmy days of the Śaiva cult of the Pāsupatas and others in Central India. Therefore the three great writers of Saṃkṣipta-sāra would come between 850 and 1200 A.D.

Against this, there is the fact that Jūmāra Nandī quotes from Kaṣṣata who is no one else than Kaiyyāta and Maitreya Rakṣita. Babu Śrīśa-candra Cakravartī says that Kaiyyāta flourished in 1050 and Maitreya in 1100 A.D. Let us examine the grounds of his assertion.

The latest authority quoted by Maitreya is Dharmakīrti's Rūpāvatāra which the Babu puts down in the early part of the eleventh century. But he does not state his grounds. The editor of the Rūpāvatāra says it was written in the 12th century. It is known, however, from Rājendra-Cola's inscriptions that Rūpāvatāra was used as

a part of the curriculum of the educational institutions of that monarch in the first quarter of the eleventh century. see S. Ind. Epigraphy for 1917-1918 pages 30 and 145, App. B. It was only old and well-known works that were included in the curriculum. So Rūpavatāra was then regarded as old. It could not be a new work belonging to the early eleventh century; it must go earlier.

The date of Maitreya Rakṣita has been put down by Śrīśa Babu at 1100 A.D., the latest works Maitreya quotes are Rūpavatāra and Bhāṣya-ṭīka, which Śrīśa Babu takes as Bhāṣya-pradīpa, on what ground I do not know. Maitreya may go a century earlier if he quotes Rūpavatāra. But the Babu says that Bhāṣya-pradīpa by Kaiyyāṭa was written about 1050 A.D., because Bhīma-sena, a late commentator of Kāvya-prakāśa, 1729 A.D., says that Mammaṭa, the author of Kāvya-prakāśa, Ubata, the commentator of Yajur-veda and Kaiyyāṭa, all flourished at Kāśmīra and were related as brothers. This is absurd, Ubata lived at Avantī, his father Vajraṭa lived at Ānanda-pura in Gujarat. So Mammaṭa cannot be the brother of Ubata and cannot flourish in Kāśmīra with him. If the evidence of the commentator proves untrue in one place, it cannot be taken as true in another, so the theory that Mammaṭa and Kaiyyāṭa are brothers should be given up, and Kaiyyāṭa should be placed in the 10th century. In that case Junaṭa may quote both from Kaiyyāṭa and Maitreya.

Goyī-candra does not show any acquaintance with Hema-candra (1088-1172). But Hema-candra wrote at Anahila-pāṭana and Goyī-candra, most probably in Orissa.

The commentaries on Goyī-candra. They were most probably contemporaries and did not know each other. The activities of the followers of this

school after Goyī-candra is confined to western Bengal, where this school is still flourishing, and the later commentators of Goyī-candra all belong to that part of Bengal. They commented either on the whole of Goyī-candra's work, or on different sections of it, and they commented on Goyī-candra alone, and not on any of his predecessors.

The most important commentary written in western Bengal is that by Nārāyaṇa Nyāya-pañcānana, who wrote a commentary on all the seven sections of Sanskrit, as well as, the eighth section on Prakrit not touched by Goyī-candra, Jinnara Nandi and others, though he positively says that Kramadiśvara wrote it. Nyāya-pañcānana was a Brāhmaṇa of the Rāḍhiya denomination, that is, one of those descendants of the five Brāhmaṇas brought to Bengal by Rājā Ādisūra who obtained in later centuries, grants of villages from which they derived their surname, in western Bengal. The village obtained by the ancestors of Nārāyaṇa Nyāya-pañcānana was Pūrva-grāma. His father was Vāṇeśvara Vidyā-vinoda, who was learned in Nyāya, Purāṇa, Kāvya, Alampkāra, Vaiśeṣika, Vyākaraṇa, Śruti, Nāṭaka and Smṛti (I. O. Catal. No. 830). Nyāya-pañcānana's work is called Vyākāra-dīpikā. Nyāya-pañcānana had a student named Vaṃśi-vadana whose title was Kavi-candra; he was a worshipper of Rāma and the son of Vaśiṣṭha and Rāya-mati. His work is generally known as Ṭippanī or Vyākaraṇādarśa. He says, none but Vaṃśi-vadana can explain properly Kramadiśvara and Pañcānana (I.O. Catal. 823-829).

Another commentator of Goyī-candra is Keśava-deva Tarka-pañcānana Bhaṭṭācārya, whose work is named Durghaṭodghāṭa or removal of difficulties, his object being to remove the misinterpretations on Goyī-candra. His commentary, so far obtained, relates to the Sanskrit portion of the work only.

Another commentary on Goyī-candra is called Kaumudī by Abhi-rāma Vidyālaṃkāra who describes himself as Vandyā-ghaṭīya or Banerji settled at Gaya-ghara. The Banerjis so settled were regarded as the highest nobility in Bengal (I.O. Catal. 830-832).

Another commentary on Goyī-candra is jointly by Candra-Śekhara Vidyālaṃkāra and Hari-rāma Vācaspati, entitled Artha-bodhani (I. O. 833).

Another Banerji of Gaya-ghara whose name does not appear in the work, but whose title was Sarva-vidyālaṃkāra Bhaṭṭācāryya, wrote a commentary on Goyī-candra, called, simply Ṭikā (H.P.R., Vol. I, No. 56).

Another Banerji of Gaya-ghara named Gopala Cakra-vartī, a disciple of Vamśī-vaḍana wrote a commentary entitled Śārārtha-dīpikā, on Goyī-candra. Though called a Cakra-vartī he was really a Banerji (H.P.R., Vol. III. 321 and 322).

Another commentary on Saṃkṣipta-sāra entitled Bhāvārtha-dīpikā is by Maheśa Pañcānana, son of Vidyār-ṇava (H.P.R., Vol., II, 231).

Even this Saṃkṣipta-sāra or abstract grammar has a Sāra-saṃgraha by Pitāmbara Śarmā. That Sāra-saṃgraha again has a ṭikā, entitled Sandarbha. The author describes himself as the son of Khullāna, and writes a poem in 9 cantos on the story of the Rāmāyaṇa, entitled Rāmāyaṇa-chātra-vyutpatti. The poem was written in imitation to Bhaṭṭi in order to teach grammar to students (I. O. 846 I and II, and 847).

This school of grammar is rather rich in its treatises on roots. The most important of which is (1) Dhātu-mālā by Jumara Nandī, who says in the preamble, that roots

came out from the mouth of Mahā-deva ; but in course of time, they became corrupted and the author simply tries to purify them (H.P.R., Vol. I, 196).

(2) The next, Dhātu-mālā, is by Maheśa. It gives the roots and their meanings, and at the same time their paradigm, but very briefly (H.P.R., Vol. I, 197).

(3) Rūpa-prakāśa by Kullūka-bhaṭṭa who should be differentiated from his namesake the great commentator of Manu, whose residence was at Nandana-vāsi and who settled at Benares. Our Kullūka was an inhabitant of Viśala. He gives the paradigm of many roots beginning with Kala (H.P.R., Vol. I, 324). Kullūka follows Dhātu-pradīpa by Maitreya.

(4) Dhātu-ratnavali by Rādhā-kṛṣṇa Śarmā was composed in 1764 A.D. The author's father was Śrī-hari Śmārta, grandfather Sitā-rāma Vidyā-nivāsa and great-grandfather Kāma-deva Bhaṭṭācāryya. The author has collected the materials of his book from Dhātu-pradīpa, Gaṇa-sūtra, and Manoramā of the Kātantra school (I.O. 840). Eggeling says "The author who seems to belong to the Jumara school, professes to have made use chiefly of Maitreya Rakṣita's and Rāmā-nātha's works."

(5) Vasu-dhātu-kārikā is perhaps by one who was surnamed Vasu. It has seventeen mnemonic verses with a commentary. It gives the roots taking Ātmane-pada and Ubhaya-pada (I.O. 841-842).

(6) Daśa-vala-kārikā is by one Daśa-vala consisting of 31 mnemonic verses. It aims at giving a register of all roots of the same form in different groups of conjugation.

(1) As in Pāṇini so in this school, the sūtras often contain only initial words with ādi added to denote words taking the same termination. The most important work on gaṇas of this school is by Narāyaṇa Nyāya-pañcānana entitled Gaṇa-prakāśa (I. O. 838). At the end of the work, Nyāya-pañcānana boasts that there is only one Paṇḍita in the whole of the world and there is no other Paṇḍita to explain Jumara, Amara and Bhaṭṭi, on all of which he has written commentaries.

(2) Gaṇa-mārtanda, a commentary on the Dhātu-pāṭha of the Saṃkṣipta-sāra school is by Nṛ-siṃha Tarka-pañcānana. Whatever the merits of his commentary may be, he seems to be very anxious to flourish his genealogy in the work. He has given a number of verses in describing his ancestors for eleven generations. The genealogy starts from Candī-dāsa, a Mukherji, the commentator of Kāvya-prakāśa. He had many sons of whom Gopī-nātha was one; Gopī-nātha had many sons of whom Mādhava was one; Mādhava had many sons of whom Nayana was one; Nayana had many sons of whom Kumuda was one; Kumuda had two sons of whom Śrī-hari was one; Śrī-hari had two sons of whom Śyāma Vidyā-vāgiśa was one. Śyāma had many sons of whom Gopāla Sārva-bhauma was one; Gopāla had three sons of whom Kuśala Tarka-bhūṣaṇa was one; and his son was the author Nṛ-siṃha Tarka-pañcānana, an inhabitant of Ketu-grāma, four miles to the west of Uddharāṇa-pura on the Ganges (I. O. Catal. 839). The author gives the genealogical details especially of marriage of all his ancestors and himself. He says that Candī-dāsa with whom the genealogy commences was a Vanga-meli, that is, that endogamous group of Rādhīya Brāhmaṇas which was named Vanga-meli. These groups were settled at

a great assembly near Kālnā, in the year 1482 A.D. Eleven generations after that came the author, so he must have belonged to the 18th century at the latest.

Of other accessories of this school there is a short treatise on Jñāpakāvali or a group of indicatory sūtras supposed to be contained in the Saṃkṣipta-sāra by Hara-govinda Vācaspati (I. O. 837).

Two accessory treatises, one on Upādi, to which the indeclinables are added (*Vide* I. O. 834) and the other an appendix on the taddhita section, (I. O. Catal. No. 835 and 836) have been included in the Calcutta edition published by Venī-mādhava Cakra-vartī, at the end of kṛt and taddhita. Their authorship is a matter of difficulty to determine. The appendix with its commentary is by Goyī-candra who in the preamble says—

जुमरनन्दौपरिशोध्यतभागात् परिशिष्टमस्ति यत्किञ्चित् ।
तत्सम्पूर्णं कुरुते गोयौचन्द्रः प्रकीर्णया वृत्त्या ॥

Some has interpreted this verse to mean that Jumara Nandi wrote a part of the Parisiṣṭa and Goyī-candra completed it with a commentary. Others again interpret it that Jumara Nandi did not write the Parisiṣṭa at all and the fifth case ending of भागात् will bear both the interpretations. The colophons are rather confused. In the case of Upādi and of the indeclinables, Jumara Nandi wrote both the sūtras and the vṛtti.

There are in the Saṃkṣiptasāra—		sūtras.
Sandhi-pāda	..	378
Tiṇanta-pāda	..	917
Kṛdanta-pāda	..	542
Taddhita-pāda	..	901
Kāraka-pāda	..	207
Subanta-pāda	..	405
Samāsa-pāda	..	507
Total	..	3,857

This is very nearly the number of sūtras in Pāṇini, including the Vedic grammar and phonetics. Belvalkar is in one sense, right in calling the name *Samkṣipta-sāra* a misnomer. But I would rather interpret the word in a different way. I would call it an abridgement of the entire grammatical literature previous to Kramadīśvara, for he has utilised the materials afforded by all the different schools before him.

If again on the 3857 sūtras are added the sūtras on *Uṇādi*, indeclinables and *taddhitā-pariśiṣṭa*, their number will come up to 4697, a moderately large number.

Vara-ruci's name is connected with the science of grammar from the earliest times. *Kātyāyana* is said to be another name of *Vara-ruci*. The *Uṇādi-sūtras* are attributed by some to *Vara-ruci*. Other works also are often attributed to *Vara-ruci*. In this catalogue there are three MSS. attributed to him, and in order to bring the hitherto shadowy figure of *Vara-ruci* into a solid basis, I have grouped them under a school.

The first work is *Prayoga-viveka* a practical grammar in twenty-six *Kārikās* and three *paṭalas*; the first on *kāraka*, the second on conjugations and the formation of verbal nouns, and the third on *saṁāsa* and *taddhita*. The work has been published in the *Trivendrum Sanskrit Series* under the name of *Vāra-ruca-Saṁgraha*. The editor thinks that *Vara-ruci* was one of the 'Nine gems' of the Court of *Vikramāditya*, and the printed work is accompanied with *Nārāyaṇa's* commentary, entitled *Dīpa-prabhā*. Our Catalogue, No. 4406, contains an anonymous commentary entitled *Prayoga-viveka*. The text deals with the general principles of the relation of words in a sentence and the commentary expatiates upon them.

Our 4407, has another anonymous commentary entitled Sambandha-siddhi.

Our 4408 and 4409 are MSS. of the same work, here called Prayoga-mukha. The work declares that there are five Paṭalas, namely Kāraka, Samāsa, Taddhita, Tiñ-paṭala and Kṛt-paṭala. There is no contradiction involved with 4406, which says that the work is divided in three paṭalas and this in five paṭalas, because in the former, one paṭala includes two subjects in the last two paṭalas.

Our 4410 is also an anonymous commentary on the same Kārikās.

Vara-ruci's Kārikās seem to have been very popular and every locality had a commentary on them. The few MSS. given here are written in Newari, Maithila, and Devanāgarī characters.

The object of my bringing these MSS. together is to indicate that Vara-ruci wrote a grammar and after finishing it, he wrote these twenty-six Kārikās in the same way as Bhartṛhari after finishing his commentary on the Mahā-bhāṣya, wrote his Vākya-pādiya or as Bhaṭṭoji-dīksita wrote his seventy-one Kārikās after finishing his Śabda-Kaustubha. But this is only an inference, and this inference is made plausible because different grammarians attribute different sections of grammar to Vara-ruci.

Cāngu-dāsa was a Kāyastha and he was a Bauddha. He commences his work with an obeisance to Sugata and to Mañju-śrī. His Kārikās are entitled Vaiyākaraṇa-jivātu. The number of Kārikās is sixty. They deal with the Paribhāṣās and the philo-

sophy of grammar. This is often called Cāngu-vṛtti and even Cāngu-sūtra. The commentator on these sūtras in 4414 (Copied in Puruṣottama Kṣetra by Vaiṣṇava Raghu-dāsa) says, “why has Cāngu-dāsa made his obeisance to Sugata, leaving aside (the real) God Viṣṇu”? The fact is that every one makes obeisance to his *Iṣṭa-devatā* just as Pitrāṅkuru says, “I make obeisance to Buddha. All Brāhmaṇas are followers of Viṣṇu, all Kāyathas are followers of sugata, all merchants are the followers of the Sun, Sūdras and others follow Śiva.” On the authority of Tri-kāṇḍa-śeṣa, a lexicon by a Buddhist, the commentator says that Mañju-śrī is Sugata. He also says that, the Paramitā is measured in 16000 ślokas of 32 syllables each. Cāngu-dāsa says that Mañju-śrī suppressed four enemies called Māras and the commentator explains the four Maras as Deva-māra, Rāja-māra, Vraja-māra and Manusya-māra. The anonymous commentary is entitled Sūtraṇvartthin.

Our Catalogue No. 4415 makes the text 57 verses. This is a MS. copied at Kāśī, near the Lakṣmī Kuṇḍa by Rāma-candra Puri, a Saṃyāsī. But he omits the three Buddhist Maṅgalācaraṇa verses. The commentary on the 56th Kārikā, gives us the following information. “Candropaj-nam Śāśaka-vyākaraṇaṃ, Vedopakramaṃ dharmah” meaning that the Śāśaka Vyākaraṇa was first spoken and written by Candra and Dharma or law issued for the first time from veda. The Cāngu-Kārikās are divided into 6 uddeśas, as Vāra-ruca Kārikās are divided into 5 paṭalas,—Sāmānya, Tyadi, Kṛt, Kāraka, Samāsa and Taddhita. As in the case of Vāra-ruca-Kārikās, the Cāngu Kārikās also indicate some grammatical work preceeding it by the same author. Cāngu sūtras are still studied in Orissa, curiously enough, along with Rāma-candra’s Prakriyā Kaumudī which is a re-cast of Pāṇini.

The Sārasvata school is based upon 700 sūtras of the simplest kind, said to have been revealed by the 'goddess of Learning' to some unknown author. The sūtras were meant for the purpose of learning the Sanskrit language for ordinary purposes. The Kātantra was originally written for the same purpose, for agriculturists, traders, physicians, recitors of the Vedas and others, who simply wanted to read ordinary books in Sanskrit. But in course of time, the Kātantra with its commentaries, sub-commentaries, accessories, supplements and further supplements, became a vast literature by itself, and ceased to fulfil the purpose for which it was originally meant, and a need arose for a simple Sanskrit grammar and that was supplied by the Sārasvata sūtras.

The origin of both these grammars is lost in obscurity. One is attributed to Kumara and the other to Sarasvatī herself. Kātantra took the alphabet as it is, but Sārasvata accepted the Śiva-sūtras without "Its" and in that matter, it is closely allied to Mugdha-bodha. But Mugdha-bodha, has a system of mono-syllabic nomenclature and devotes many sūtras to the explanation of that nomenclature. but Sārasvata avoided these definitions by using ordinary names for them current amongst grammarians. It does not belong to any ancient school and may be very modern. The sūtras were put together either contemporaneously with Mugdha-bodha or after it.

In the early years of the Muhammadan conquest it had a wide circulation. It was patronised by some Muhammadan rulers and many Indian princes. It was current all over India and not confined to any part of it. It was, of course, ousted

by the recasts of Pāṇini and specially by the Siddhānta-kaumudī and its abridgement, the Laghu-kaumudī, from the greater part of Northern India. But still it has a respectable following as the Calcutta Sanskrit Association had to start an examination for this school. How widely diffused its circulation is, even now, may be gathered from the fact, that it is still studied in the schools of Nepal, and about fifty years ago, Dhanañjaya Thākur, the prime-minister of Tipperah, published an edition at his own expense. The candidates for the examination in Sārasvata, under the Calcutta Sanskrit Association, come from Bihar, Benares, Malwa, Nagpore and other parts of Northern India; and two or three centuries ago commentaries were written at such distant places as Vidya-nagara, Andhra and Vārendra countries

It has many commentaries and sub-commentaries but few accessories and no supplements. Of the commentaries, two stand foremost, one called Sārasvata-prakriya and the other Sārasvata-candrikā; both are by Sannyāsis. The first by Anubhūti-svarūpācārya and the second by Rama-candraśrama. The Sannyāsis seem to have patronized this short work in order to have a working knowledge of Sanskrit for the purpose of reading their sectarian and ritualistic works. Of these two commentators the personal history is absolutely unknown beyond the fact that they were Sannyāsis. Their date also is unknown.

From obscurity and vague tradition we emerge into solid history with Puñja-rāja, a Śrīmālī Brāhmaṇa, who hailed from Śrīmāla now called Bhinmāla in Marwar, the home of the Śrīmālī Brāhmaṇas. The poet Māgha was

Commentaries and
sub-commentaries.

Sub-commentary by
Puñja-rāja.

an early representative of this denomination of Brāhmaṇas. Puñja-rāja was a minister of Giasuddin Khiliji of Malwa, who in his old age was poisoned by his son Nasiruddin. Puñja-rāja was a good administrator. Besides this commentary, he wrote two works on rhetoric. He gives us the information that, the sūtras cannot be new, because, his Guru Nāgendra Puri said that Sarasvatī revealed the sūtras to Anubhūti.

Both Hindu and Jaina Saṃnyāsis wrote sub-commentaries on Sarasvata. Of these Candra-
Saṃnyāsi sub-commentaries. kīrti, the Jaina commentator, was patronised by Salim Shah, the son of Sher Shah of Delhi. He belonged to the Vṛhad-gaccha of Nagpore. The Hindu Saṃnyāsi, who wrote another sub-commentary is Anṛta-bhārati. He wrote his Subodhini at Puruṣottama-kṣetra. He attributed the Sārasvata sūtras to one Narendra, and in this attribution he is supported by Kṣemendra, another sub-commentator, who is criticised by Jāgamātha the author of Sāra-pradīpikā and severely by Bhāṭṭa-Dhaneśvara. The latter has named his commentary as Kṣemendra-ṭippaṇa-khaṇḍana. Belvalkara has given a long list of commentators of the Sārasvata-prakriyā in pages 96-102.

The other commentator as I have stated before, is
The Sārasvata-Candrika. Rāmacandrāśrama. His work is commented upon by Lokeśa-kara, the son of Kṣemaṅkara and the grandson of Rāma-kara. He hailed from Vidyā-nagara, and wrote his commentary entitled Tatva-dīpikā in 1683.

A third independent commentary on the Sārasvata grammar was written in 1614 or 1612 in the reign of

Jehangir by Tarka-tilaka Bhaṭṭācāryya who points out many interpolations in Anubhūti-svarūpa's work. Raghu-nātha, a pupil of Bhaṭṭoji-dikṣita, a Nāgara-Brahmaṇa wrote a commentary entitled Laghu-bhāṣya in imitation of the Mahā-bhāṣya.

Of the accessories of the Sārasvata there is a Dhatu-pāṭha by Harṣa-kīrti, the pupil of
 Accessories. Candra-kīrti about 1560 A.D. Though Sārasvata is the smallest of grammars yet there are abridgements of it. (1) Laghu-siddhānta-candrikā by Rāma-candraśrama. (2) Laghu-sarasvata by Kalyāna-sarasvati.

Apart from the tradition that the sūtras were revealed to Anubhūti-svarūpa, we see that one Narendra is the author of the sūtras. He is mentioned as the author in I.O. Catalogue 793 where he is called Parama-hansa-parivrājakācārya. The story of the writing of the sub-commentary, by Sri-Rāma-bhaṭṭa of the Andhra country, is very interesting. But as Belvalkara has given it in full, I need not repeat it here. Govindācāryya's sāravata-bhāṣya-ṭikā entitled Pada-candrikā shows that in the 16th century, the study of Sārasvata school was prevalent in Bengal. It was composed in 1599 (H.P.R., Vol. IV, 337).

During early British period Wilkinson studied the Sārasvata-sūtras as an elegant treatise on grammar. A copy of the Sārasvata-grammar was made at Rangpore for the use of an European Officer there. The first Sanskrit grammar in English was based on the Sārasvata.

The Mugdha-bodha was written in the last days of
 Hindu independence in the Marāṭhā
 country during the reign of Mahādeva,
 the last but one king of the Yādava
 {

Mugdha-bodha School of
 Grammar.

dynasty of Devagiri, the name of which was changed into Daulatābād, by Muhammad Tughluq who wanted to transfer the capital of India from Delhi to it. The King Mahadeva had a minister, an architect, an engineer, a chief-justice and a general in one person, named Hemādri, who has written encyclopædic works on Hindu religious rites. He had a big Jāygir, and he had a friend named Vopa-deva. The derivation of the name is rather curious, U means Śiva and A means Viṣṇu; U and A = Va; and a worshipper of these two deities will be called a Vopa-deva. Similar names are to be found among the authors of the previous centuries. One Vopālita, the lexicographer, is in point. Vopa-deva was the son of Keśava who practiced medicine, perhaps he was an army surgeon. For Vopa-deva often says that his books were written in the house of his father in the camp. Vopa-deva was the pupil of Dhaneśvara who was a very learned man. He taught the Vaiśeṣika and the Vedānta darśanas.

Vopa-deva wrote ten works on grammar. (1) Mugdha-bodha (2) its Dhātu-pañṭha entitled Kavi-kalpa-druma with about 1754 roots and (3) its commentary, the Kāvya-Kāma-dhenu which is much prized for the quotations it gives. Of the ten, these three are well known.

Vopa-deva is said to have been the author of the Śrīmad-bhāgavata. But this is wrong. Vopa-deva wrote a commentary on the Bhāgavata entitled Parama-haṃsa-priyā in which he has shown that the Bhāgavata contains at least 1000 archaic expressions not sanctioned by the grammars of the classical language. (See our Catalogue No. 3681.) He also wrote two works on the Bhāgavata (1) Harilīlā and (2) Mukta-phala. In writing these two works he was inspired by Hemādri. He wrote nine works on medicine (one of which was Śata-śloki) which are still much used by

Ayurvedic physicians in Rājputāna. He wrote a work on Dharma-sāstra and three works on literature. (*See our Catalogue No. 4519.*)

The object of writing Mugdha-bodha was economy. Economy both of syllables and of exertion. The economy of syllables has been achieved by reducing grammatical nomenclature into mono-syllables. For hrasva and dirgha of Pāṇini, he would say sva and rgha; guṇa and vṛddhi he would reduce to ṇu and vṛ; for samāsa he would write sa; instead of writing the big names of samāsas he would write ca, ha, ja, ṣa, ga, va; prathama, dvitīya, tṛtīya etc., he has reduced pri, dvi, tri and the numbers are ka, dva, vva; sarva-nama is śri, dhatu is dhu, and prāti-padika is h; the moods and tenses he has named, kī, khī, gī, ghī, ṭī, ṭhī, ḍī, ḍhī, tī, thī; taddhit he has reduced into ta; parasmaipada and ātmanepada into paṃ and maṃ. Thus he has reduced all grammatical technical terms into algebrical form but the idea is not originally his; he has got the hint from Jainendra grammar. Pāṇini has devoted much of his time and trouble in deriving the 180 conjugational inflections from 18 original ones. But Vopa-deva has given all the 180 as inflections. How he has saved exertions of pupils may be seen by the fact, that he has reduced the whole of classical sanskrit grammar into 1184 sūtras. Sometimes a whole pāda or section of Pāṇini has been reduced to one or two sūtras, pretty long ones though.

A time was when Mugdha-bodha was a great favourite with Sanskritist all over India, but the rise of the Marāṭhā schools of grammar in the 16th century has confined it to both sides of the Hugly in Bengal. Mugdha-bodha was used in Bengal even in the 16th century, in which Vidyā-nivāsa, the father of the renowned Viśva-nātha Tarka-

pañcānana, the author of the Bhāṣā-pariccheda, wrote a commentary on it, (1) and founded something like a school with his commentary, for Rāma Tarka-vāgīśa says, in the preamble of his commentary,

परेऽत्र पाणिनीयज्ञाः केचित् कालापकोविदाः ।

एके विद्यानिवासाः स्युरन्ये सन्तिप्रसारकाः ॥

There is a MS. of Smṛti-Kalpa-taru copied for Vidyā-nivāsa in the year 1588 A.D., by a Kāyastha, named, Kavi-candra, catalogued in the India Office Library. Vidyā-nivāsa wrote several works on Smṛti and two on pilgrimages to Jagannātha, the only Tīrtha not violated by Muhammadans up to his time. He was several times invited to Delhi in great assemblages of paṇḍitas. Toḍara-malla and Māna-siṃha, Subādārs of Bengal, were great admirers of his old father Vidyā-vācaspati, himself and his three sons, Viśva-nātha, Rudra and Nārāyana, all of whom were erudite men. If a man in the position of Vidyā-nivāsa takes interest in the spread of this school of grammar, he is sure to be very successful, so Mugdhabodha which was composed in the Marāṭhā country, has taken a deep root on the Hugly. No MS. of Vidyā-nivāsa's commentary has yet been obtained, but many subsequent commentators have named him or have quoted from him. This is the first commentary in Bengal.

(2) The next big man in this school is Rāma Tarka-vāgīśa, the progenitor of the Ghosāla's of Ariādaha near Calcutta. Babu Giriśa Candra Ghosāla of Belgharia subsequently settled at Naihāṭi. He died in the early years of the 20th century and was ninth in descent from him. He may therefore be safely placed in the early years of the 17th century and is quoted by Durgā-dāsa in 1639. Sir George Grierson says that Rāma Tarka-vāgīśa wrote a grammar on Prākṛta language also. But his great work is his commen-

tary on the Mugdha-bodha, which though a school book at first, was made to vie Pāṇini by his commentary. He has reduced a number of Pāṇini's sūtras and the sūtras of other grammars into the algebrical language of Mugdha-bodha and have included them in his commentary, in order to make the work as comprehensive a grammar as possible. He also wrote a supplement to the Mugdha-bodha.

(3) The next important Paṇḍita of this school is Durgā-dāsa Vidyā-vāgiśa, who describes himself as the son of Gāṅgo-liya Vāsu-deva Sarva-bhauma, who is not to be confounded with the great Vāsu-deva Sarva-bhauma, (a Banerji) who brought Nyāya-śāstra from Mithilā and who died at Puri as a disciple of Caitanya about 1533 A.D., in his old age. Durgā-dāsa wrote a commentary on Mugdha-bodha entitled Subodhā and another on Kavi-Kalpa-druma, both of which are still used by students. Durgā-dāsa in his commentary on the Mugdha-bodha quotes Rāmānanda-Kāśīsvara and Rāma Tarka-vāgiśa. (4) Rāmānanda's commentary is described in I.O. Catal. 852. Its object is to include words derived in the Kātantra supplement of Śrī-pati. (5) Devī-dāsa Cakra-vartī is another commentator, but we know very little about him. (6) Kāśīsvara quoted by Durgā-dāsa was another commentator of the Mugdha-bodha and perhaps a writer of a supplementary treatise to it.

The seventh commentary is written by Govinda-rāma Vidyā-śiromaṇi entitled *Śabda-dīpikā*. In the preamble he makes his obeisance to Rāmānanda and others. The object of his commentary is to refute wrong interpretations and to make it perfect. He quotes Devī-dāsa also.

The eighth, entitled *Bāla-bodhinī*, is written by Śrī Vallabha Vidyā-vāgiśa, (he had perhaps another name

Bhagīratha) son of Śyāmā-dāsa Mukherji and Bhavāni. He quotes from Durgā-dāsa.

Rāma-bhadra Nyāyālaṃkāra is the ninth commentator.

The tenth commentary is known as *Prabodhāṃkura* by Vṛndavana-candra Tarkālaṃkāra Cakra-vartī, son of Rādha-Kṛṣṇa Kavindra-cakravartī. Though the names of the father and the son indicate Vaiṣṇava cult, the work in the beginning invokes Śiva. He comes after a long line of commentators. But, he says, that his object is to make Mugdha-bodha easy. (*See Sans. Coll. Catal. Vol. VIII, 167.*)

The eleventh commentary is *Subodhā* by Kārtikeya Siddhānta, current in the schools of Nava-dvīpa. After closing the commentary the author, showing humility as usual, gives a genealogy beginning with his great grandfather, a resident of Vaidya-ḍāṅgā. His great grandfather was Caitanya Sarmā, his grandfather Rāma-deva, and his father Dhīra-mana. The object of his work is to give quick proficiency to students and he follows the old tradition. He quotes Durgā-dāsa, Rāma Tarka-vāgīśa, Kāśīśvara, Vācaspati, and Kāma-dhenu. (*Our Catalogue No. 4530.*)

The twelfth commentary is by Gaṅgā-dhara Tarka-vāgīśa, son of Śiva-prasāda Tarka-pañcānana of Kumārahaṭṭa or Hālisahar, 28 miles north of Calcutta, on the Ganges. Gaṅgā-dhara was a grammar Paṇḍita of the Sanskrit College, Calcutta, in its early days, and he composed the work in 1835, twelve years after the foundation of the College.

The 13th commentary named *Chāṭa* by Miśra is described in I. O. Catal. p. 867.

The 14th commentary is *Mugdha-bodha-subodhinī* by Rādhā-vallabha Tarka-pañcānana, who quotes from Durgatīkā, Kātantra-pariśiṣṭa, Dhatu-pradīpa and Dhātu-pārayaṇa.

The 15th is *Madhumati*, a commentary by Madhu-sūdan Vācaspati, whose object is brevity. Saṃskāra-sammanjari, by another Madhu-sūdana who was a Chatterji, is the 16th commentary.

The 17th is by Bholā-nātha named *Sandarbhāmrta-toṣiṇī*. He quotes from Durgā-dāsa and Madhu-sūdana. He seems to have been a student of Madhu-sūdana.

Mugdha-bodha was meant as a school book, but as is the habit of the Indian Paṇḍitas, they Supplements to the
Mugdha-bodha wanted to make it as complete a work as any other school, some by commentaries and some by supplements. Three supplements to the Mugdha-bodha are known.

1. By Nanda-kiśora Cakra-vartī Bhaṭṭācārya, written in 1398 (Belvalkar, para 85). Nanda-kiśora perhaps was not a Bengali.

2. By Kāśiśvara who studied the works of Pāṇini and other schools, wrote a supplement to the Mugdha-bodha.

3. By Śrī Rāma Tarka-vāgīśa, who says that he is writing the Śeṣa or supplement to the Mugdha-bodha (L. 2169). He writes only those facts of the language which are not to be found in the Mugdha-bodha itself.

Of the accessories of the Mugdha-bodhā, (1) Kavi-kalpa-druma on roots and its commentary, the Kāvya-kāma-dhenu, both by Vopa-deva, have been mentioned already. A commentary of the Kavi-kalpa-druma by Durgā-dāsa is much in use in Bengal (Our Catal. 4547-4550).

Accessories of the
Mugdhabodha

Another commentary on the Kavi-kalpa-druma is described in I. O. Catal. 879 by Rama-rāma Nyāyālaṃkāra, who quotes as his authorities Goyī-candra, Tri-locana, Rāma Tarka-vāgiśa, Bhaṭṭa-malla, Maitreya and Vistara-vṛtti.

A second work on roots in imitation of the Kavi-kalpa-druma is by Narāyana written in A.D. 1654 though the date is rather doubtful.

Rama Sarmā wrote an Unadi-koṣa in verse to which Rama Tarka-vāgiśa appended a commentary. Rama Sarmā's koṣa was from Pāṇini, Kātyāyana, and Patañjali.

The Unadi of
Mugdhabodha.

He lays the foundation of his commentary on the sūtra of Mugdha-bodha “नसि अन्वैषिकच”; so this is a koṣa of the Pāṇini school which has been suited to the Mugdha-bodha school by Tarka-vāgiśa (I. O. Catalogue 874).

Kāraka-lakṣmaṇaṃ, anonymous, and Karakollāsa by Bharata Mallika, are metrical treatises on Sanskrit syntax belonging to the Mugdha-bodha school, to be found in Nos. 4537 and 4537A of our Catalogue. Bharata Mallika flourished in the middle of the 17th century at Patilā-pāda near Jam-gāñ in the Burdwan District, and the anonymous work is very rich in quotations and very useful for scientific study.

Kāraka-candrikā by Rāma-candra must be a very modern work as it quotes from Supadma Vyākaraṇa and Raghu-nandan Bhaṭṭācāryya. (Our Catalogue No. 4551A.)

Our last number on Mugdha-bodha is Vārtika-mālā, a collection of supplementary sūtras from Durgā-dāsa's commentary on Mugdha-bodha by Rāma-candra Vidyā-lamkāra, a disciple of Jagan-nātha Tarka-pañcānana. Jagannātha Tarka-pañcānana was a prominent scholar in the 18th century. He lived at Triveni and wrote a digest of Hindu law for the East India Company.

In the 14th century of the Christian era, Mithilā was ruled by a Brahmin dynasty founded by Nānya-deva at the beginning of the 12th century after the fall of the Karmāṭaki kingdom. They wanted a grammar of their own as they had smṛtis and nyāya works of their own. So Padma-nābha wrote the Supadma vyākaraṇa with the object of giving a clear and full (सुष्टं, पूर्णं) idea of Sanskrit grammar to ordinary students, but at the same time, leading them to Pāṇini school, if they wanted to be experts in grammar. Padma-nābha gives his own date in his work entitled Pṛṣodarādi vṛtti (H.P.R., I, 228) as 1297 of the Śaka era equal to 1373 A.D. Padma-nabha himself, besides the Supadma-vyākaraṇa, its Pañjikā and Prayoga-dipika, wrote many other works as Unādi-vṛtti; Dhātu-candrikā (or Kaumudī); Yamluk-vṛtti; Paribhāṣa-vṛtti; a poem named Gopāla-carita; a commentary on Ānanda-laharī; on Māgha; Chando-ratna, a work on prosody; a work on smṛti named Acāra-candrikā and a lexicon named Bhūri-prayoga. (H.P.R., I, 223 and I. O. Catalogue 890).

In our No. 4557, Padma-nābha gives his Genealogy from Vara-ruci, who is said to have graced with Kālidāsa, the court of Vikramāditya.

Vararuci
 |
 Nyāsa-datta, expert in Mahā-bhāṣya
 |
 Durghaṭa, expert in Pāṇini
 |
 Jayāditya, expert in Mimāṃsā
 |
 Śrī-pati, expert in Sāṃkhya
 |
 Gaṇeśvara, expert in Kāvya
 |
 Bhānu-bhaṭṭa, author of Rasa-maṇḍarī.
 |
 Halāyudha, expert in Mimāṃsā
 |
 Śrī-datta, expert in Smṛti
 |
 Bhava-datta, expert in Vedānta
 |
 Dāmodara, expert in Kāvya and Alaṃkāra
 |
 Padma-nābha.

Padma-nābha was an inhabitant of Bhora grāma, a few miles from Dārbanga. Padma-nābha's work, however, is not much studied in Mithilā. Its study is confined to the districts of Jessore and Khulna, and the towns of Nai-hāṭi and Bhātpāra.

Padma-nābha himself wrote a commentary on his own work entitled Ṭippanī or Pañjikā, which has not yet been obtained. His Prayoga-dīpikā may also be regarded as a commentary. It shows the working of the rules of the Supadma grammar. It is divided into chapters on Kāraka, Sandhi, Samāsa, Kṛt, and Taddhita (our No. 4561).

The No. 4563 represents the declensions of the Prayoga-dīpikā.

Commentaries on
Supadma Grammar.

The best commentary on the Supadma is the Supadma-makaraṇḍa by Viṣṇu-miśra in twenty sections called Vindus. Su-padma is a lotus, the commentary is honey and its chapter drops. (I.O. Catalogue 885.)

Our No. 4565 is put down as an anonymous commentary on the Supadma, but it is really one of the twenty vindus of the Supadma-makaraṇḍa.

The second commentary on Supadma called Śaṅkari is by Rāma-śaṅkara Tarka-pañcānana. He bases his work on the opinions of his elder brother and Viṣṇu-Miśra.

Many of the accessories of this school of grammar were written by the founder of the school himself, namely, Paribhāṣa-vṛtti (our 4557 to 4560) and Yamlugādi-vṛtti. In Sanskrit grammar the use of frequentative yaṃ is the most difficult part and becomes still more difficult when the frequentative affix is dropped, that is, when yaṃluk takes place. Padma-nābha gives a special treatment to this disappearance of the frequentative element, and this is a new feature of this school (Our Catalogue No. 4562). Unādi-vṛtti (I.O. Catal. 891) consists of two chapters. The first treats of vowel suffixes and second of consonantal suffixes arranged alphabetically according to the final consonants. Praśodarādi-vṛtti by Padma-nābha is a part of his Unādi-vṛtti, but this is opposed to the opinions of other grammarians who consider Praśodarādi as an appendix to the Samāsas and Unādi to the Kṛt chapter. But owing to the difficulty and uncertainty of both, Padma-nābha has treated them together. Padma-nābha gives a date in this work as, *शक्रे शैले नवादिष्ये* equal to Śaka 1297 = 1375 A.D. (H.P.R., I, 228). Padma-nābha gives

Accessories of Supadma
Grammar.

his genealogy in this MS. in which the 5 lines giving the names of five of his immediate ancestors are unfortunately missing. The work differs greatly from that of Pāṇini ; only the first sūtras of the two chapters agree. Dhātu-pāṭha (I.O. Catal. 893) is probably the Dhātu-Kaumudī mentioned in the list of Padma-nābha's works. With it there is a commentary called Dhātu-nirṇaya by an anonymous writer. The authorities most frequently referred to in the commentary are Halāyudha, Govinda-bhaṭṭa, Bhaṭṭi, Durga, and Trilocana. Dhātu-pradīpa by Maitreya-rakṣita and vopa, *i.e.*, Vopa-deva. Less frequently mentioned authors are Aruṇadatta, Kausika, Kṣīra-svami, Gada, Gobardhana, Caturbhūja, Jaya-maṅgala, Durghaṭa, Durghaṭa-vṛtti, Dhātu-Kārika, Padma-nābha, Dhātu-Pārayana, Pārayanikā, Puruṣottama, Pūrṇa-candra, Bhaṭṭa, Bhāga-vṛtti, Bhūri-prayoga, Rabhasa, Rāma, Rāma-dasa, Rudra, Vara-ruci, Varṇa-deśanā Vardhamāna, Vallabha-deva, Vāmana, Vikramāditya, Vṛtti, Śabdārnava, Sārṇa-deva, Śrī-pati, Supadma, Sparsakārika, Hari-dasa and Hema-nalā.

The same catalogue contains a metrical arrangement of the Dhātu-pāṭha by an unknown Brāhmaṇa, the son of Sundara and Jaya. The work is entitled Gaṇa-pāṅktika. The author thinks that his work will be useful to those who study Vyākaraṇa, Purāṇas, Sāhitya, and current Smṛti.

From the Unādi-vṛtti of Padma-nābha a glossary of words was formed by Rāma-govinda, the son of Rūpa-nārāyaṇa Cakra-vartī. The name of the work is "Śabdāb-dhitarī," a boat for crossing the "Sea of words."

Padma-nābha's Paribhāṣā or Paribhāṣā-vṛtti has a commentary by Rāma-nātha Siddhānta, who explains

not only the Paribhāṣā but the genealogy also and the list of works by the author. Padma-nābha is said to have written all these works at the request of his father.

Rūpa-nārāyaṇa Sena, a physician, has written two works Samāsa-saṃgraha and Supadma-ṣaṭ-kāraka. They are metrical summaries of the Karaka and Samāsa chapters of the Supadma-Vyākaraṇa. The summariser says that he is a resident of Payo-grāma.

The date of Rūpa-nārāyaṇa is given एखौखास्त्रिविधनिर्णते । Eggeling says “This would give Śaka 1701 (A.D. 1779) hardly Śaka 1401 (A.D. 1479) for the date of Rūpa-nārāyaṇa’s composition. In ancient India अस्त्रि always meant four, but in modern India especially in Eastern India, it means seven, so Rūpa-nārāyaṇa’s Śaka would be 1701 and not 1401”. The commentary on the metrical summary is taken from Viṣṇu-miśra’s work and Rūpa-nārāyaṇa says that Viṣṇu-miśra’s ṭikā purifies the mind like the waters of the Ganges.

Rāma-bhadra Nyāyālaṅkāra writes a versified summary of the chapters on declension of Supadma, entitled Sabdā-valī. His object is to have a Supadma-prakriyā in the same way as the Katantra-prakriyā for the comprehension of little boys (I.O. Catalogue 889).

Rūpa-rāma Nyāya-pañcānana wrote a work on syntax, according to the Supadma school, for the comprehension of little boys. Teaching of Supadma grammar was perhaps hereditary in the author’s family.

Sultān Alā-ud-din Hussain Shāh of Bengal about 1500 A.D., destroyed the Kingdom of Kāmātpur. It then in-

cluded Dinājpur, Rangpur, Gauhāti and other districts. But out of its ruins, in a short time, owing to the pre-occupation of the Bengal Sultans in other directions, rose the powerful Kingdom of Cooch Bihar.

One of the Rājās of Cooch Bihar in the latter half of the 16th century requested their court-
 Prayoga-ratna-mālā School. paṇḍita Puruṣottama-vidyā-vāgiśa of
 Khāgḍā-bāḍī in Cooch Bihar to write a grammar. The paṇḍita wrote a number of kārīkās and to explain these he wrote a grammatical work entitled Prayoga-ratna-mālā, in the year 1568 A.D. “गगनयह मनु शक्ति”, that is, Śaka 1490 and this date seems to be the correct one and not 1772 as given in I.O. Catal. 895, because one of the ṭīkā-kāras Mahendra-śarma-upādhyāya on the kṛt section, gives his date as “अर्काश्वदिङ्नागरसेन्द्रशक्ति” that is, Śaka 1687 equal to 1765 A.D.

Puruṣottama was proficient in Pāṇini and Kātantra and he has tried to blend together the nomenclature of both these systems. He includes Kṣ in the Sanskrit alphabet and says he has done so only for mantras, that is, because the tāntrikas accepted the Kṣ as the last letter of the alphabet. He also says that he included that letter to show that he was not a slavish imitator of Pāṇini. In the same breath he says that the letters from A to Au may be called either Svara (kalāpa) or Ac (Pāṇini). Puruṣottama's grammar is not an elementary grammar, but a grammarian's grammar. It deals with many grammatical puzzles.

In the main, Puruṣottama has used the nomenclature of Kātantra and has taken examples from that grammar. In his time, the grammar of Candrar used to be studied in Bengal. On several occasions he has quoted Candrar. Thus, in para

773, he says, “चान्द्राः पुनः एनमेव सुपसुपैकार्थे इति सामान्य-समासमाहुः.” He quotes in para 806, Ratna-mati a commentary on Candra (our Catal. No. 4413). Following Candra he derives *जस्यति* and *दस्यति* from two indeclinables *जम्* and *दम्* meaning wife (para 852). In para 881, he says, “चन्द्रोपज्ञं व्यसंज्ञयाकरणम्”, that is, the originality of Candra was that he had no Saṃjñas or definitions (तस्य संज्ञागृहितस्य व्याकरणास्य प्रथमप्रकाशत्वम्).

Another grammarian whom he quotes occasionally is Subhūti. Puruṣottama is fond of quoting from Buddhist works; he quotes *Tri-kaṇḍa-śeṣa*; he mentions Mañju-śrī. He points out non-grammatical expressions from Buddhist works. “सो बुद्धः पातु युष्मान् व्यवगतकलुषो लोकनाथो सुनौन्द्रः।” Para 134. He names his chapters as *Vinyasas* or dispositions.

The grammar is studied in Cooch Bihar, Jalpaiguri, Gauripura, Hākāmā, Salkacha Lakṣmī-pura, Bijni, Habarā-ghāt, Kamarūpa, Assam, Pāṅgū and other places.

The whole of the work is accompanied by a very modern commentary by the editor of the printed edition *Siddha-nātha Tarkavāgiśa*, entitled *Gūḍha-prakāśikā*. But it has other and older commentaries also. The edition printed under the patronage of the Cooch Bihar Rājās has, for the greater part of the work, a commentary named *Prabha-prakāśikā* by *Jaya-kṛṣṇa Bhaṭṭācāryya*. For the *taddhita* chapter it has *pañjika* by *Jiveśvara Bhaṭṭācāryya*; for the *kṛt* chapter it has *kṛt-prakāśikā* by *Mahendra Bhaṭṭācāryya* written in 1765 A.D. This edition of the work is very creditable to the Government of Cooch Bihar. The work has

been executed by Siddha-nātha himself, a commentator, with scrupulous care.

Kātantra, Candra and Jainendra, cast Pāṇini's grammar, with additions and improvements by Kātyāyana and Patañjali, into the shade. Bhartṛhari in the 7th century re-introduced the study of Pāṇini by his commentary on the Mahā-bhāṣya, by his philosophy of grammar the Vākya-padīya, and some say, by his Bhāga-vṛtti too. But this is very doubtful. The study of Pāṇini was really restored not by his friends, the Brahmanas, but by his enemies, the Buddhists, Jayāditya, Vamana, Jinendra-buddhi, Maitreya-rakṣita and Puruṣottama-deva. What with Brahmanic and what with Buddhist commentaries, the study of Pāṇini became very cumbersome, and so, it was thought desirable to recast the Aṣṭadhyayi and give it a practical shape; that is, to evolve out of this vast literature, school books large and small. The smallest of these recasts is Rupa-mālā by Vimala Sarasvatī composed about the beginning of the 11th century, as it quotes Bhoja who flourished in the earlier part of that century. Its sections are called mālās as Saṃjñā-mālā, Sarva-nāma-mālā, Niyata-līṅga-mālā, Chāndasa-mālā, Strī-pratyaya-mālā, Sarva-dhātu-mālā, Lakārārtha-mālā and so on. He adopts Pāṇini's nomenclature and Pāṇini's method of interpreting sūtras, and as it is an abstract of Pāṇini and its recast, it has a chapter on the Vedas also.

Then comes Rūpavatāra by Dharma-kīrti. It was adopted in the grammatical curriculum of the educational institutions established by Rājendra-Coḍa, in the beginning of the 11th century. This emperor Rājendra-Coḍa raided Bengal about 1023 A.D., where he conquered the kings of

Dakṣiṇa Rāḍha, Uttara Rāḍha, Daṇḍa-bhukti, Saṅgha-koṭi and Vaṅga. It was he who established these educational institutions. He made provision for the subsistence of professors and students. Twenty-five students were assigned to each professor. The Ṛg-veda had three professors. The Taittiriya and the Vaja-saneyā śākhās of the Yajur-veda had twenty-five students and one professor each. The Kauthumi-śākhā and the Jaiminiya-śākhā of the Sāma Veda had twenty-five students and one professor each. The Prabha-kara school of Mimāṃsā had twenty-five students and one professor. Rūpāvatāra grammar had twenty-five students and one professor. (*Ann. Rep. Epi.*, 1918, p. 146.) So Rūpāvatāra was composed some time before these institutions were established, say, in the latter half of the 10th century. Its sections are called avatāras; such as Saṃjñāvatāra, Saṃhitāvatāra, Aṅgāvatāra, Śrī-pratyāyāvatāra, Kāraṇāvatāra, Samāsāvatāra, Taddhita-avatāra. Thus ends the first half of the work. The second half is called the Dhātupratyaya-pāṇcikā, though it ends with the word “Rūpāvatārah samāptaḥ.”

Both Rūpāvatāra and Rūpa-mālā omit many sūtras of Pāṇini, but they treat of the Vedic grammar though very slightly. They avoid all that is difficult even in classical Sanskrit. In the first half of the Rūpāvatāra, for instance, only 1426 sūtras have been included. Rūpāvatāra accepts the Śiva-sūtras of Pāṇini and generally accepts his nomenclature. It is in the form of a catechism. It gives examples first and then brings in Pāṇini's sūtras.

As the author of Rūpāvatāra is a Singhalese and Buddhist, he does not care much for the Vedic irregularities. It has been printed from Madras by Rao Bahadur M. Rangachari, M.A.

The Rūpāvatāra was current in many parts of India. Its MSS. have been discovered in Nepal, Travancore, Madras and other places.

The next recast of Pāṇini was prepared in the Andhra country by Rāma-candrācārya. It omits but few of Pāṇini's sūtras and treats of the Vedic grammar and Vedic phonetics, too. Rāma-candra's grandson Viṭṭhala writes a commentary on his grandfather's work. Both the grandson and the grandfather give a lot of information about themselves, their family, their literary works, their spiritual descent from gurus and so on. This is one of the few instances in which authors of Sanskrit works are not reticent about giving the history of their family.

Rāma-candra has a chapter on the Vedic grammar and Vedic phonetics. But, he seems to have rejected many difficult rules of Pāṇini. He was liberal enough to admit the opinions of other schools of grammar also, for instance, Kātantra and Candra which, in many cases, differ from Pāṇini.

Sir R. G. Bhandarkar's date 1450 A.D., has been accepted by the editor of the Prakriyā-prakāśa in the Bombay Sanskrit Series, though from the date of one of his MSS. he says it was written in the fourteenth century. The editor of the Rūpāvatāra in his Sanskrit preface accepts the same date. Eggeling, also, apparently accepts the same date but in his Catal. No. 621 he raises an objection stating that Rāma-candra composed and Viṭṭhala's father Nṛ-siṃha commented upon the Kālanirṇaya, a work placed by Colebrooke in about 1243 A.D. (*Miscellaneous Essays*, Vol. II, p. 379, Note.) That note runs thus:—

Date of Prakriyā
Kaumudī.

“Rāma-candra, who in the Kāla-nirṇaya states the quantity of precession as amounting to 12°, and reckons the precession at a minute of a degree a year, seems also to have followed the same authority. He may, therefore, have written about sixty years subsequent to the date of the Karaṇa-kutūhala; or Saka, 1165. This ascertainment of the age of Rāma-candrācārya is a step towards investigating the age of writers in other branches of science, who have quoted this author, and who are cited by him. They are numerous.”

Eggeling under Catal. No. 614 says “According to a note, by Colebrooke, on the first leaf, Vireśvara Śeṣa, then living at Benaras, was reputed to be a descendent of the author of the Prakriyā-kaumudī, and stated his own genealogy as follows:—

Rāma-candra paṇḍita.
 Nṛ-simha paṇḍita
 Nārāyaṇa paṇḍita.
 Cakra-paṇḍita.
 Vireśvara paṇḍita.
 Sambhu paṇḍita.
 Gopala paṇḍita, and then
 Vireśvara paṇḍita himself.”

Thus I have stated in full, all the theories about the date of Rāma-candra, the author of the Prakriyā-kaumudī, by competent scholars of modern times, and I think, Sir R. G. Bhandarkar's date, cannot stand for the following reasons:—

(1) In the 15th century the whole of the Andhra country was in a tumult. The Hindu Rājās of Warangal had constantly to fight with the Bahmanis. Ahmed Shāh Bahmani, in 1424 A.D., sacked Warangal and killed the

last of the Kākateya kings. Though the Muhammadans could not conquer and annex the whole of the Andhra country, it was always in a tumult till the Kutub-shāhis in 16th century finally put an end to Hindu independence in that part of India. That was not the century in which a work like Prakriyā-kaumudi could be composed.

(2) If what Mahāmahopadhyaya Vindheśvari-prasāda Daube of the Saravati-bhavana of Benares wrote to me is true, a manuscript of Prakriyā-kaumudi was copied in 1420 A.D.

(3) Rāma-candra had written three works, Kāla-nirṇaya, Prakriyā-kaumudi and Vaiṣṇava-siddhanta-dīpikā. Writers of Kāla-nirṇaya generally indicate the date of their composition in their book. In fact, they commence their calculation of time from the commencement of writing their work and if Rāma-candra states the quantity of precession as amounting to 12° and reckons that precession at a minute of a degree a year, he seems to have followed a principle accepted by Hindu astronomers. The Karaṇa-kutūhala, written in Śaka 1105 calculates the quantity of precession at 11° , so between Karaṇa-kutūhala and Rāma-candra there is a difference of one degree, that is, 60 minutes, that is, 60 years. So Rāma-candra must have flourished in Śaka 1165, that is, 1243 A.D. This will make the copying of a MS. in 1420 possible.

(4) Against this theory, stands the statement of Śeṣa Vireśvara, that he was eighth in descent from Rāma-candra. But eight generations would not take Rāma-candra even to the 15th century. Eight generations would be three centuries and three centuries before Colebrooke would be 1510 or thereabout.

(5) In his introduction, page xlv to the *Prakriyā-kau-mudī*, K. P. Trivedi writes the following :—

“Rāma-candra, Viṭṭhala and Hemādri.—The *Prasāda* and the *Prakriyā* are quoted by Hemādri in his commentary on *रघुवंश* (vide 15-69. *प्रक्रियाप्रसादे वामर्ति युवामित्यर्थे* and p. 311 of the text and *रघु० १२-२६. प्रक्रियाकौमुद्यां च भजनाददर्शमात्रं विवक्षितं न स्वीत्वम् इति*” and p. 584 of the text). It is clear from this that Rāma-candra lived before Hemādri, a predecessor of the commentator Malli-nātha, who is assigned to the fourteenth century. This confirms the conclusion that our author flourished in the fourteenth century.”

Does this statement confirm the conclusion that Rama-candra flourished in the 14th century, that is, between 1300 and 1400 ? It does not. Mallinātha's son was the court paṇḍita of the last king of Warangal. Malli-nātha therefore belonged to the latter part of the 14th century, and Hemādri his predecessor (if he is not the great Hemādri the friend of Vopa-deva) must have flourished at least in the first half of the 14th century. Even then if Hemādri quotes Viṭṭhala and Rāma-candra, they must go to the 13th century, that is, Viṭṭhala in the latter part and his grandfather Rama-candra in the earlier part of the century. So Colebrooke's calculation, that he flourished in 1243 A.D., stands as correct.

This refutes another theory of Prof. K.P. Trivedi that the *Kāla-nirṇaya* commented upon by Rāma-candra is simply Mādhava's work on *kāla*, and Mādhava is well known to have flourished in the latter half of the 14th century, and cannot be commented upon by Rāma-candra. There are many other works entitled *Kāla-nirṇaya*, for instance, the *Kāla-nirṇaya* by Jimūta-vāhana, in Bengal, who flourished in the 12th century.

(6) The date of Rāma-candra Bhaṭṭācārya, has been accepted by scholars, as the middle of the 15th century, from a statement in Sir R. G. Bhandarkar's report on the search of Sanskrit MSS. in the Bombay Presidency, in the year 1883-84. He says in page 60 of that report, "There is a manuscript of the Prakriyā-kaumudī in the collection belonging to the old Sanskrit College of Poona (No. 324) which also bears a double date, viz., 1583 Saṃvat and 1448 Śaka or 1527 A.D. But the lines in which the date is given run thus :—"On Tuesday the 13th of the light half of the month of Bhādra-pada, the current year being Saṃvat 1583 and Śaka 1448, (this) was transcribed at Nandi-giri by Rāma-candrācārya-sūta-sūta-sūta. Between the sū and the ta of the second sūta we have some letter, but there is a mark indicative of erasure on it, and the usual upper horizontal stroke is wanting which shows that the letter is not to be read. Thus then that manuscript was transcribed in 1527 A.D. by the son of the son of the son of Rāma-candrācārya, i.e., by his great-grandson. The Rāma-candrācārya spoken of, must be author of the Prakriyā-kaumudī, for if he had been another person different from the author, some distinguishing particulars would have been given about him. Besides, the Nandi-giri where the manuscript was copied, is the same as Nander situated on the Godāvarī, in the territory of the Nizam; and the country surrounding it corresponds to the Andhra-deśa in which, as we are told in the Praśastis, the family lived. If, therefore, a great grandson of Rāma-candrācārya lived in 1527 A.D. Rāma-candrācārya himself must have lived about 1450 A.D." (Appendix III, UU.) This makes four generations live within 77 years !!!

At the end of the extract UU, Sir R. G. Writes :—

"No. 324 of Viśrāma-bāga Collection, Prakriyā-kaumudī.

प्रक्रियाकौमुदी ।

श्री खल्लि श्री संवत् १५८३ वर्ष शके प्रवर्तमाने भाद्रपदमासे शुक्लपक्षे त्रयोदश्यां तिथौ भौमदिने नंदिगिरौ श्रीरामचन्द्राचार्य सुतसुतसुत लेखि ॥ “शुभं भवतु ॥ कल्याणमस्तु” ॥

Sir R. G. does not copy the scribe's description properly. He should have written it as he has described in his report page 60. Sūta, Sū....ta Sūta or he should have given a facsimile of the writing. I am disposed to think that it is Sūta...Sūta Sūta, *i.e.*, a descendant of the author and not exactly his great-grandson.

I have, however, got in my copy of this report of Sir R. G. facing page 60 a paper in which M. M. Paṇḍit Vindheśvari-prasāda, librarian of the Benares Sanskrit College Library, gives the information that a MS. of P. K. was written in 1420 A.D.

प्रक्रियाकौमुदी सेयम् रामचन्द्रप्रकाशिता ।

असद्वचस्तमो बध्नात् सच्चकोरप्रिया चिरम् ॥

श्री संवत् १४७६ वर्षे फागुणसुदि भौमे । लिखितम् ।

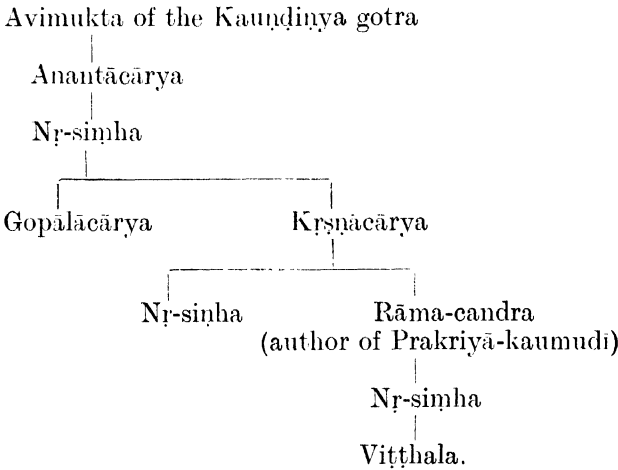
K. P. Trivedi says, in page xxx of his introduction to the edition of the Prakriyā-kaumudī “The earliest MS. of Prakriyā-kaumudī in the Government Sanskrit College, Calcutta, is dated Samvat 1493, equal to 1436 A.D.”

In the Calcutta Sanskrit Association, option has been given for Prakriyā-kaumudī-vyākaraṇa and the work is taught in Orissa. The Čaṅgu-sūtra too, has been tacked to the Prakriyā-kaumudī and it seems to have some circulation yet.

There are two commentaries which are prominent on this system of grammar. One is Prasāda by Viṭṭhala,

the grandson of Rāma-candra, and the other by Kṛṣṇa of the Śeṣa family who flourished in the 16th century and had some influence in the court of Akbar. Vira-vala and Toḍara-malla seems to have patronised him. He was not only a grammarian but a poet and a dramatist too. His drama *Kaṁsa-badha* was enacted before Gīri-dhāri son of Toḍara-malla, and his Prakriyā-prakāśa was written at the request of Viravala for the education of his son Kalyāṇa (I.O. Catal. 622-24).

Viṭṭhala in his Prasāda gives the following genealogy of his family for several generations:—



Thus from Viṭṭhala we know six generations of his ancestors. Each one of his ancestors was a profoundly learned man, and they were educated under famous gurus of their generation. They were Vaiṣṇavas, but as Brāhmaṇas they learned the Vedas also. They were astronomers and smārtas. They were proficient in different systems of Hindu philosophy, specially the Pañca-rātra system. Rāma-Candra's father Kṛṣṇācārya expounded Sūtra-vṛtti in the

court of Rāma. K. P. Trivedi gives an exhaustive account of the seven generations of paṇḍitas in his introduction. But that account is to be found in Sanskrit in the prologues and epilogues of Rāma-candra's and Viṭṭhala's works.

Besides Viṭṭhala and Kṛṣṇa, there is another commentary also on the Prakriyā-kaumudī, Tattva-candra by Jayanta, son of Madhu-sūdana, a native of Prakāśa-purī on the Tāptī. He seems to have followed Kṛṣṇa-paṇḍita and written his commentary in the 17th century (I.O. Cat. No. 625).

Two other commentaries are mentioned by Burnell, one by Vāraṇā-vaneśa Śāstrī called Amṛta-smṛti and the other by Viśva-karmā Śāstrī son of Damodara called Sat-prakriyā-vyakṛti.

The last and the most important recast of Pāṇini is the Siddhānta-kaumudī by Bhaṭṭoji-dikṣita. This work has the widest currency of Sanskrit grammars. The exact date of its composition is not known; but the commentator on Bāraṇasī-darpaṇa, a poem on Benares in eleven cantos (L. 765) tells us, that he obtained purity of speech from Bhaṭṭoji-dikṣita and his son whose name as a Sannyāsi was Rāmāśarma. A pupil of Bhaṭṭoji wrote a work on Siddhānta-kaumudī in 1636. Bhaṭṭoji's work was therefore written in the later years of the 16th century.

Nārāyaṇa-bhaṭṭa was born in March 1514; (*Indian Antiquary*, January 1912 p. 7-13) he obtained the title of Jagad-guru in 1572 A.D. from Akbar. At Benares he was the head of the paṇḍitas of the place. After his death his second son Śaṅkara-bhaṭṭa became the head. Bhaṭṭoji-Dikṣita was a pupil of this Śaṅkara-bhaṭṭa. He was also

a pupil of Śeṣa-kṛṣṇa, whose drama the Kaṇsa-vadha was enacted before Giri-dhārī, son of Toḍara-malla. Śeṣa-kṛṣṇa wrote the Prakriyā-prakāśa at the request of Rājā Vira-vala for the education of his son Kalyāṇa. (See the preamble of Prakriyā-prakāśa, verse 35) Vira-vala died in 1586 A.D. The request for writing Prakriyā-prakāśa must have been made when Kalyāṇa was very young. So I put it down in the sixties of the century. Bhaṭṭoji must have read with Śeṣa-kṛṣṇa when the Prakriyā-prakāśa was in the making. Perhaps he and Kalyāṇa read together. After finishing his education with Śeṣa-kṛṣṇa Bhaṭṭoji became a pupil of Śaṅkara-bhaṭṭa, for Koṣa and Vyākaraṇa are juvenile studies, Smṛti and Mīmāṃsā come later. Bhaṭṭoji finished his education, say about 1580. Then he wrote his Siddhānta-kaumudī and its commentary the Praudha-manoramā. Varada-raja who was a pupil of Bhaṭṭoji, made the abstracts of the S. kaumudī in the nineties and the Madhya-manoramā was written by Rāma-śarmā about that time. Bhaṭṭoji, after writing the grammars, busied himself in writing Smṛti works, many of which hold their ground still. So Bhaṭṭoji lived many years after writing his grammars. There will be no difficulty of Rāma-śarmā in dedicating his Madhya-manoramā to Vidyā-nivāsa, whom we find getting a part of the Kṛtya-kalpa-taru copied by Kavi-candra, a Kāyastha, in 1588 (I.O. Catal. 1385) “ व्योमेन्दु-शरसितांमुमित शक्ति । ”

Bhaṭṭoji's son Bhānuji Dikṣita after finishing his erudite commentary on the Amara-koṣa renounced the world and became Rāmāśarma. The exact date of this renunciation is not known.

There is a work entitled Vārāṇasī-darpaṇa. The book has not yet been found. But a commentary, by the author

himself, was written on it, and there the date of the original is given as Samvat 1698, equal to 1641 A.D., (*vide* L. 765) and the commentator salutes Bhaṭṭoji Dikṣita and Rāmaśarma as his gurus. So the commentary on Amara-koṣa and the renunciation must have taken place before that date.

Bhaṭṭoji was early educated under two of the most prominent men of the 16th century;
 His gurus. one was Śaṅkara-bhaṭṭa, the son of Nārāyaṇa-bhaṭṭa, on whom Akbar conferred the title of Jagad-guru. Śaṅkara-bhaṭṭa in a historical work entitled Gādhi-vamśānu-carita, speaks of Bhaṭṭoji Dikṣita as one of his pupils. Perhaps, Bhaṭṭoji learnt from him Mīmāṃsā and Smṛti, in which Bhaṭṭoji wrote several works which are still current. His other guru was Śeṣa-kṛṣṇa, the commentator of Prakriyā-kaumudī. Śeṣa-kṛṣṇa was a very proud man; proud of his learning and proud of his position in society. He most probably lived at Delhi. Of the two great commentators of Prakriyā, Viṭṭhala was mild, modest and very respectful, while Śeṣa-kṛṣṇa was the very reverse of it. Śeṣa-kṛṣṇa's commentary, the Prakriyā-prakāśa, had a wide currency as he was patronised by Vira-vala and Toḍaramalla, two prominent Hindu ministers of Akbar. But Bhaṭṭoji was not very respectful to his guru and specially to Śeṣa-kṛṣṇa whom he severely criticises and whose work he eventually ousted from currency in Northern India.

The whole of the 17th century was rather an exciting time among the grammarians. Śeṣa-kṛṣṇa and his family and followers abused Bhaṭṭoji Dikṣita and Bhaṭṭoji Dikṣita's family and followers retorted. About the middle of the century Paṇḍita-rāja Jagan-nātha, the Sanskrit teacher of Dārā Shikūh, abused Bhaṭṭoji as an ungrateful pupil who after receiving a complete knowledge of grammar from

Śeṣa-kṛṣṇa, refuted him not in very respectful terms, in his *Manoramā*. Jagan-nātha who received his knowledge of grammar from Śeṣa-kṛṣṇa's son wrote a defence of his guru's family in a work which he abusively terms *Manoramā-kuca-mardana*, in which he severely criticises *Manoramā*, Bhaṭṭoji's own commentary, on his *Siddhānta-kaumudī*. Jagan-nātha was also a resident of Delhi and after the beheading of Dārā, retired to Jāya-pura and there wrote not only on Jyotiṣa, but on many other subjects. The Benares paṇḍitas however, triumphed and their works are now the best known works in Sanskrit grammar, while the Delhi paṇḍitas shared the fate of the Mughal Empire.

Bhaṭṭoji Dikṣita was not so liberal as Rāma-candra. He would not tolerate any opinion expounded or any new facts of the language noted by the Buddhist commentators of Pāṇini. He discarded them all as a-Pāṇineya, *i.e.*, not sanctioned by Pāṇini, and as Bhāṣya-viruddha, or as contradicting the opinions of Patañjali. Rāma-candra left out many difficult sūtras of Pāṇini but Bhaṭṭoji left out none. Bhaṭṭoji accepted the arrangement of Vopa-deva and he marshalled Pāṇini's sūtras strictly according to that arrangement, while Rāma-candra had to make his own arrangement as he came before Vopa-deva.

As I have said before, Bhaṭṭoji wrote a commentary on the *Mahā-bhāṣya* entitled *Śabda-kaustubha*, so he had a deeper insight into the "Great Commentary" than men living in his time. He always supported the orthodox view of Patañjali, Bhartṭi-hari and Kaiyaṭa and had scant courtesy for Jayāditya, Vāmana, Jinendra-buddhi, Hara-datta and others.

Siddhānta-kaumudī means a collection of decisions by the best grammarians while *Prakriyā-kaumudī* meant the

process of learning grammar. The difference of the object of the two authors is apparent from the names of the works. Bhaṭṭoji's work was meant to be a standard work for educational purposes. He had therefore to write two commentaries on that work for scholarly purposes of different degrees, one is called *Bāla-manoramā* and the other *Praudha-manoramā*. But all efforts of Bhaṭṭoji would have been futile, had he not written a commentary on the *Mahā-bhāṣya* followed by a short work on the philosophy of grammar, and had he not been followed by a galaxy of great authors supporting him in all that he did. The first great man was his own nephew who wrote a commentary on his 71 *Kārikās* on philosophy of grammar and expounded the principles in a great work entitled *Vaiyākaraṇa-bhūṣaṇa*. His grandson Hari Dikṣita wrote the *Śabda-ratna*, a commentary on Bhaṭṭoji Dikṣita's *Praudha-manoramā*.

The greatest supporter of Bhaṭṭoji Dikṣita, however, was Nāgoji Bhaṭṭa, a pupil of Hari Dikṣita, who commented upon all his works and the works of his school. He had a long life and lived more than 100 years and died in 1775, on the day when Warren Hasting's life was in jeopardy on account of the Benares revolt.

I have already spoken of the commentaries on *Śabda-kaustubha* by Bhaṭṭoji as a commentary on the *Mahā-bhāṣya* and of the sub-commentaries by Nāgoji and his pupils on the *Siddhānta-kaumudī*. Nāgoji wrote the *Śabdendu-śekhara*, in two recensions, the *Vṛhat* and the *Laghu*. They are full of information, but they are written in the style of modern *Naiyāyikas* which is rather difficult of comprehension. The *Pari-bhāṣās* used by Bhaṭṭoji were explained, or as they say, cleared by Nāgoji, in his *Pari-bhāṣendu-śekhara*. Nāgoji's books were in their turn ex-

plained by Vaidya-nātha Pāya-guṇḍe, his chief disciple, belonging to the Mahrāṭṭā Colony at Benares.

Commentaries on Siddhānta-kaumudī.

Rājendra-lāla in L.G.R. p. 121, gives the following list of commentaries on the Siddhānta-kaumudī.

“The oldest commentary is the Prauḍha-manoramā by the author himself. The second is Tattva-bodhini of Jinendra Sarasvatī. The third is Śabdendu-śekhara, with its abridgement the Laghu-śabdendu-śekhara by Nagoji-bhaṭṭa. The fourth is Vaiyākaraṇa-siddhānta-ratnākara by Rāma-kṛṣṇa-bhaṭṭa. The fifth is the Subodhini by Jaya-kṛṣṇa-bhaṭṭa. The sixth is Saralā by Tārā-nātha Tarkavacaspati. These commentaries again are accompanied by glosses on them, that is, the Śabda-ratna by Hari Dikṣita on Manorama, second the Laghu-śabda-ratna an abridgement of the last, third the Bhāva-prakāśikā by Vaidya-nātha Pāyagūṇḍe being an exposition of Hari Dikṣita’s commentary and fourth the Cidasthi-māla by the said Vaidya-nātha, being a commentary on the abridged gloss of Nagesa.”

Rājendra-lāla says that Rāma-kṛṣṇa-bhaṭṭa’s commentary, the Siddhānta-ratnākara is written in such an easy style that it deserves wider circulation than it has.

Jaya-kṛṣṇa’s commentary does not cover the whole field of Siddhānta-kaumudī but takes in only the Vaidika grammar and Vaidika phonetics and along with them the Prāti-śakhya and the phiṭ-sūtras.

Bhaṭṭoji Dikṣita had a disciple named Varada-rāja, who made three abridgements of his work, Madhya-siddhānta-kaumudī, Laghu-siddhānta-kaumudī and Sāra-

Abridgements of Siddhānta-kaumudī.

siddhānta-kaumudī. The Madhya is of considerable extent and is intended to impart not only an elementary but a fully working knowledge of the language. The Laghu is intended for beginners and the Sāra is an absolutely elementary work current at present at Mithilā and Purnea. All these abridgements retain the sūtras of Pāṇini, only fewer and fewer in number, but arranged almost in the same order as in the Siddhānta-kaumudī. The Laghu and Sāra do not mind much about the Vaidika grammar and Vaidika phonetics and all the three discard anything that is difficult and minute. The commentary on the Siddhānta-kaumudī by the author himself is called Manoramā. The Madhya has a commentary called Madhya-manoramā. It is simply an abridgement of the Prauḍha-manoramā as far as it relates to the sūtras of the Madhya. The commentary is by Rāmacandra Śarmā, who wrote it at the request of Śivānanda Bhaṭṭa or Śivānanda Gosvāmī and it was dedicated to Vidyā-nivāsa, the most prominent Paṇḍita of Bengal at the time of Akbar, and who was perhaps the guru of the author.

Another abridgement of the work is Śabda-śobhā (Leipzig Catal. 760) by Nīla-kaṇṭha-kavi, a direct disciple of Bhaṭṭoji Dikṣita. The father of the kavi was Janārdana Sukla and the mother, Hirā. His Mother's father was Vācā-cāryā. The work was composed in Saṃvat 1693, that is, A.D. 1636. From this fact Belvalkar supposes that Bhaṭṭoji lived at 1630 A.D. This sort of calculation, I believe, is wrong. Bhaṭṭoji in order to write so many works in grammar, Smṛti and Mimāṃsā must have lived a long life, and he was a student of Śaṅkara-bhaṭṭa and Śeṣa-kṛṣṇa. Śeṣa-kṛṣṇa wrote his Prakriyā-prakāśa for the benefit of Kalyāṇa, the son of Vira-vala who died in 1586 and Śaṅkara was teaching, I believe, from 1570 or earlier. The work Śabda-

śobhā has been found at Dacca written by a Jaina yati named Vādāna-nisāna-gani. The work is a very short one but it gives a complete idea of what a Sanskrit grammar should be.

The minor schools of grammar for the last five or six hundred years are full of interest. They show the direction in which the intellectual activities of the Indian literary classes were directed. With the loss of political power, Sanskrit ceased to be the court language, and even the language of the higher classes of the society. But the Brahmins wanted to conserve Sanskrit language, literature and culture. They had no time, no leisure and no inclination for deeper study of Sanskrit as a language. They, therefore, began to write short and easy works of grammar to give the people a working knowledge of that language. The Śārasvata-sūtras, seven hundred in number, seem to be the earliest manifestation of this tendency. But the tendency continued for centuries and produced many schools of short grammars. Of these grammars a number are mere sectarian works. Vopa-deva in the 13th century in his Mugdha-bodha gave a sectarian turn by taking all examples from the names of Viṣṇu and Śiva whose identity he believed in. But he was outdone in the 15th and 16th centuries, by the followers of Caitanya. These not only took all examples from the names of Hari but the numerous names of Hari afforded them an opportunity of selecting even the technical terms of grammar from these.

Caitanya founded a colony of learned men at Vṇḍāvana. There in the seclusion of the forests they wrote a large number of works; principally on bhakti or devotion to Hari, and commentaries on the Bhāgavata, their standard

work. But they did not neglect other branches of knowledge. They wrote Vaiṣṇava smṛti, history of Vaiṣṇavism and Vaiṣṇava literature, not only in Sanskrit but in the vernaculars also.

One of the principal followers of Caitanya, Rūpa Gosvāmī, left the service of Allauddin Husain Shāh of Bengal and became a sannyāsī and a Vaiṣṇava. Among other works he wrote a grammar entitled Hari-nāmāmṛta. His dictum was that the name of Hari taken even in jest leads to heaven, so he thought of taking the name of Hari through the means of grammar. His Hari-nāmāmṛta is mentioned by Rājā Rājendra-lāla Mitra in his L.G.R. and the Rājā had great opportunities of knowing works on Vaiṣṇava literature. But the Hari-nāmāmṛta vyākaraṇa which is current even up to the present day was by Rūpa's nephew Jīva Gosvāmī written about the middle of the 16th century. His nomenclature is derived from the names of Hari, for he would not say hrasva but Vāmana for it, the Dwarf incarnation of Hari; nor he would say dīrgha but Puruṣottama; he substituted Tri-vikrama for pluta. So in reading the grammar one cannot help uttering the name of Hari at every step. The Vaiṣṇavas studied grammar but they showed their devotion to Hari even there. The Vaiṣṇavas are so fond of this work that they made the Calcutta Sanskrit Association adopt the Hari-nāmāmṛta as an optional subject in grammar for the examination of Vaiṣṇava candidates.

Rājā Rājendra-lāla Mitra says that the Vaiṣṇavas of Bengal had another grammar entitled Caitanyāmṛta, with an anonymous commentary; and as I have said, the Rājā had great opportunities of knowing Vaiṣṇava works (L.G. R. p. 163).

Following the example of the Vaiṣṇavas, the Śaivas made a grammar of their own, precisely with the same object of taking the name of Śiva while studying grammar. It is Prabodha-prakāśa by Vala-rāma Pañcānana who, Rājendra-lāla thinks, was a Bengali and a Brāhmaṇa; but the time and place of composition is not known. The book has some kārīkās and some sūtras. The vowels are designated Śivas, the consonants, Haras, the surds are Rudras, sonants, Bhaga. The sandhis are divided into three sections, Śakti-sandhi-pāda, Śiva-sandhi-pada and Visarga-sandhi-pāda. It has Śaktyanta-puṃ-liṅga-pāda; Śaktyanta-stri-liṅga-pāda; Śivānta-puṃ-liṅga-pāda, Śivānta-striliṅga-pāda. Colebrooke says this is an original work not dependent on any particular system of grammar.

Many wealthy persons would not like that their children should study old grammars and should spend much time in their study. So they directed their paṇḍitas to write new grammars according to their direction. Thus many short treatises on grammar were written throughout India. During the reigns of Jehāngir and Shāh Jehan there was a Chauhān Rājā at Patna, whose name was Vijjala or Vaijala, and he had four parganas as his jaigir. Following the example of Vidyā-pati and of Vijjala's ancestor Vikramāditya, he got one of his paṇḍitas Jagamohan to write a Sanskrit gazetteer of Eastern India entitled Deśāvali-vivṛti. He had a son named Hīrā-dhara. For the education of Hīrā-dhara in Sanskrit he wrote a short grammar, entitled Prabodha-candrikā, throughout in anuṣṭup metre. His object was to preach the glory of Rāma. It has the following sections:—Vibhakti-candrikā Tyādi°; Kāraka°, Samāsa°, Taddhita-o; Sandhi°.

Another such work is Bhāva-siṃha-prakriyā, an ele-

mentary grammar by Bhaṭṭa Vināyaka, son of Bhaṭṭa Govinda-sūri written for the education of Bhāva-simha, the eldest son of Medinī-rāṭ. The object of the grammar seems to be the glorification of Rāma. It takes the Śiva-sūtras of Pāṇini and many of Pāṇini's sūtras with slight alteration.

Some of these grammars are declared to be elementary by their names, such as, Druta-bodha, Āṣu-bodha, Sudhāṣu-bodha, Śighra-bodha and so on.

The Druta-bodha has a history. During the 17th century, there lived, at Pātil-pādā near Jamgā, in the district of Burdwan, a very learned man of the Vaidya caste named Bharata Mallika. His position in his caste was very high. His ancestor was Hari-hara Khan who obtained the title of Khān from the Sultanas of Bengal. His father was Gaurāṅga Mallik. They were all physicians by caste and Bharata Mallika's descendants are to be found in Calcutta and its vicinity. Bharata Mallika was a staunch follower of Mugdha-bodha. He wrote commentaries on standard Kāvya called Mugdha-bodhini. He wrote a grammar entitled Druta-bodha. It was to all intents and purposes an abridgement of Mugdha-bodha. Rājendra-lāla Mitra speaks of a commentary on it by the author himself entitled Druta-bodhini (L.G.R., pp. 20 and 22). Not satisfied, even with this, he made even a shorter abridgement, entitled Prasiddha-pada-bodha. It is the shortest Sanskrit grammar that has yet come to our notice. It was printed in the early part of the 19th century. As Mugdha-bodha was the grammar largely studied on both sides of the Hooghly, Bharata Mallika wielded very great influence, wherever that grammar was studied. But in his Druta-bodha, Bharata Mallika did not

scruple to take advantage of the neighbouring schools of grammar, Kātantra, Saṃkṣipta-sāra and Supadīna. It was compiled under the patronage of Kalyāṇānanda, son of Gaja-malla and grandson of Trailokya-candra, a local Zamindar, who claimed descent from the Solar race.

Another abstract of Mugdha-bodha, was written by
Aśubodha. Rāma-Kiṅkara Sarasvatī. But it has outdone Mugdha-bodha in its monosyllabic nomenclature. Svāra is named ca ; hrasva is lu ; dīrgha is ru ; vowels proceeding from the same organ of speech are named sa ; e, ai, o, au are collectively called ga ; consonants from ka to kṣa are vya ; the vargas are ba ; and so on. It has sūtras, it has kārīkās, and it has a vṛtti (I.O. Catal. 908).

The author is Rāmeśvara. Most likely it was composed in 1701 A.D. It is an elementary grammar and does not use much complicated grammatical nomenclature (I.O. Catal. 909).

Śighra-bodha by Śiva-prasāda takes help both from
Śighra-bodha. Mugdha-bodha and Kātantra. Its object is quick comprehension of grammar and a working knowledge of the language (I.O. Catal. 910).

Jñānāmṛta, by Kāśīśvara son of Rāma-nārāyaṇa and
Jñānāmṛta. Bhavānī was composed in Śaka 1660 equal to 1738 A.D. It is an ordinary elementary work of no special merit (I.O. Catal. 905).

Pada-candrikā is a metrical grammar with a vṛth.
Pada-candrikā The author is Kṛṣṇa, son of Śeṣa-
(I.O. Catal. 903). nṛsiṃha-sūri. His patron was Narotama. The object of the work is easy comprehension of

young men of tender age. The author says that those who study this work need not trouble themselves with the sūtras of Pāṇini with the vṛtti like Kāśikā, iṣṭis by Patañjali, vārtika by Kātyāyana and compilations of the Pāṇini schools. Is he the same man who wrote the Prakriyā-prakāśa ?

Prakriyārṇava in aphorisms and their explanations by
 Prakriyārṇava. Madana-pañcānana. The author takes
 help from Mugdha-bodha and Kātantra (I.O. Catal. 904).

Rāma-nārāyaṇa Bhaṭṭācāryya-cakravartī, son of Kṛṣṇa-rāma has written an abridgement of the Saṃkṣipta-sāra entitled Kārikāvali. The author has included kṣa in the alphabet, but he has not followed the arrangement of subjects of that grammar. It is the arrangement of Mugdha-bodha rather. He has separate chapters for cerebral ṣa and cerebral ṇa. He has split up the conjugation not according to the gaṇas but according to the changes undergone by different members of the root, such as the reduplication, expansion, etc. The author's son Rāma-prasāda writes a commentary on his father's work (I.O. Catal. 900-901).

During the early part of the 16th century, Yādavendra Chaudhuri established a semi-independent Zamindari, at Khānā-kula about 50 miles to the west of Howrah. Taking advantage of the wars between the Rājās of Orissa and the Sultans of Gaud, he increased his influence and importance. He induced Nārāyaṇa Banerji to settle at Khānā-kula by a grant of land. Yādavendra had very nearly finished the construction of an ornamental temple for Gopī-nātha whom he worshipped. But he could not consecrate the temple as he was suddenly attacked by the Sultan's army. But his successor Vaṃśīdhara, managed somehow to keep his

Zamindari intact. He had a court in which Nārāyaṇa was the chief Paṇḍita. Khānā-kula was made something like a seat of learning. Nārāyaṇa wrote many works on Smṛti and he wrote a work on grammar entitled Sārā-vali. It was to all intents and purposes an abridgement of the Saṁkṣipta-sāra even in the arrangement of its subjects.

Pārijāta-vyākaraṇa, an easy Sanskrit grammar in anuṣṭup metre, is by Rāma-hari. Of elementary grammars, it is one of the best. It has few nomenclature and no pratyāhāra. It inclines rather to the Saṁkṣipta-sāra.

Ratnavatī is a metrical grammar for juvenile students, in about 800 slokas, it goes over all the topics of ordinary Sanskrit grammar.

Dīpa-vyākaraṇa is an elementary grammar with a few short aphorisms. It has no saṁjñā and no pari-bhāṣā. It goes over the same ground as the Mugdha-bodha. The author is a Sannyāsi, named Cidrūpāśrama, who styles himself a Parama-haṁsa-parivrājakācārya.

In L.G.R. page 132 there is a list of elementary grammars of which the following have no description.

- (1) Ulkā.
- (2) Laghu-bodha.
- (3) Divya.
- (4) Padāvali.
- (5) Caitanyāmṛta.
- (6) A commentary to 5.

Sometimes Paṇḍitas tried to impart a working knowledge of Sanskrit by means of conversation, and they have written works in conversational Sanskrit.

(1) *Girvāṇa-pada-mañjarī* by Varada-rāja Bhaṭṭa. The scene is laid at Benares. The conversation is between a mendicant and a householder. They talk about their daily work in Sanskrit.

अद्य मया ज्ञानार्थं गन्तव्यम् । शीघ्रं तर्हि गन्तव्यम् । पाकस्तु जातः । कति ब्राह्मणा भोजनार्थमानेयाः ? एकमेव ब्राह्मणमागत्य । ज्ञानसामग्रीं तर्हि दातव्या । जलपात्रं ग्राह्यं कुशा ग्राह्या, तिलाः ग्राह्या, खपात्रं ग्राह्यं, तिलकसाधनं ग्राह्यं, सुद्धवस्त्रं ग्राह्यं उत्तरीयं ग्राह्यम् ।

(2) *Pradipa* by Kāśī-nātha. The scene is led at Haripāla, District Hughli. Kāśī-nātha received his education in Hindu law and rituals from Rāma-candra Deva-śarmā, and in other subjects from Siddhānta-vāgīśa. He had commenced teaching and took the conversational method of teaching grammar.

LEXICOGRAPHY.

Lexicographical works in Sanskrit may be divided into
Three groups, three groups (1) synonymous (2) homonymous (3) and dealing with genders.
But they often overlap each other and make it difficult to distinguish one group from another.

Historically the lexicographical literature in Sanskrit
Three periods, may be divided into three periods (1) Pre-Amara, (2) Amara with its modifications, commentaries, and appendices (3) Post-Amara.

The oldest lexicography in Sanskrit is the Nighaṇṭu, it
Pre-Amara period. is called Samāmnāya, that is, it had to be memorised by every Brahmin. It
Nighaṇṭu, is the outcome of the habit of ancient Indian ṛsis of indexing. They indexed synonyms of different things and animals and put them together; thus was the Nighaṇṭu formed. It is a dry string of words with no subjects or predicates. It has not been given even the attraction of a versified form, it is in dull prose. It is divided into five chapters. “The first three being arranged in synonymous groups of nominal as well as verbal basis, the fourth containing lists of inflected words whose meaning are to be determined from the context and the fifth, lists of different deities.”

Yāska's Nirukta is said to be a commentary on the
Yāska's Nirukta, Nighaṇṭu. It gives the meanings and derivations of vedic words, and in the course of their explanation gives traditional, theological and

philological information of the highest value. It contains 12 chapters, divided into two groups, Pūrva-ṣaṭka and Uttara-ṣaṭka. It has a pariśiṣṭa, too. Some divide it into two chapters, others say that there is only one chapter. Each chapter is divided into five to seven pādas. The number of khaṇḍas in the whole work is 480 and the number of pādas is 57.

The Bibliotheca edition of the Nirukta in 4 volumes contains the text of both the Nighaṇṭu and the Nirukta. Nighaṇṭu has the commentary of Deva-rāja Yajvā, son of Yajñeśvara, native of a suburb of Raṅgeśapurī in Dakṣiṇā-patha. As the author quotes from Bhoja, Kṣīra-svāmi and Uvaṭa, he seems to belong to the 12th century. He studied a large number of Veda-bhāṣyas current in Southern India and a number of works on Pāṇini. He seems to have supplied all that was wanting in Yāska's Nirukta in explaining the Nighaṇṭu.

The Nirukta in that edition is accompanied with the commentary of Durgācārya. He styles himself Bhagavat and says that he lived in Jambū-mārgāśrama. He seems to have come after Deva-rāja Yajvā.

Yāska, the author of the Nirukta, seems to have preceded Pāṇini as his classification of words is crude and primitive into 4 parts of speech, nāma, ākhyāta, upa-sarga and nipāta while that of Pāṇini is logical and refined, into subanta and Tiṇanta. His idea of upa-sarga is very rudimentary. The twenty particles pra, parā, etc., have under different circumstances received different names in Pāṇini; when joined

with verbs they are upa-sargas, when joined with nouns they are called gatis, while modifying the inflections of words they are called karma-pravacaniyas. These refined definitions are not to be found in the Nirukta (see my Magadhan literature p. 30). In Vedic literature upa-sargas are often placed at a distance from verbs; all this shows that Pāṇini is posterior to Yāska. How much posterior, it is difficult to say, but two hundred years, I think, would not be too much. Yāska does not mention Pāṇini, does not use his nomenclature and does not know of the rules of interpretation of sūtras; while Pāṇini derives the word Yāska and rejects the theory of the Nirukta-kāras that all words can be derived from Sanskrit roots. In some cases Yāska and Pāṇini quote the same authorities, but many of the authorities mentioned by Pāṇini are not to be found in Yāska.

After Nighaṇṭu and the Nirukta, come the group of lexicographers, Vyāḍi, Kātya, and Vararuci. Vararuci's Līṅga-vṛtti is to be found in our Catalogue No. 4629. The work contains a number of sūtras with their vṛtti commentaries, the whole is attributed to Vararuci, but the sūtras seem to be older. The work was spoken by Vararuci in answer to a question by one of his students on the subject of genders, which forms, as I have said before, the third phase of lexicography.

Jaya-siṃha's work also treats of the genders of nouns, but the author says it is written in the interest of young learners. It divides nouns into common nouns, and proper nouns. All adjectives follow the gender of the nouns, with the exception

Predecessors of Amara.
(1) Vararuci.

Līṅga-vārttika
by
Jaya-siṃha
(Catal. No. 4630).

in a few cases. Jaya-siṃha wrote this book for putting a stop to irregularities and for the preservation of the decided opinions of scholars.

The MS. of Liṅga-vārttika was copied in the reign of Vira-siṃha of Mithilā in La-Saṃ 228. It was written on fine paper and with excellent ink, sometimes with gold, by Paśu-pati. Vira-siṃha's date given here does not agree with that given in Kīrti-latā, La-Saṃ 253.

There is another book in our Catal. No. 4631, which appears to be ancient because it refers to Vara-ruci, Vyāḍi, and Bhāguri. It is anonymous but the date of copying is La-Saṃ 372 equal to about 1486 A.D.

Rāmāvatāra Śarmā, in the introduction to his edition of Kalpadru, says "It would appear from the above that in the opinions of Sarvānanda (1159) and Kṣīra-svāmin (11th century) Vyāḍi, Vara-ruci, Bhāguri, and Dhānvantari among the authors, and the Tri-kāṇḍa, the Utpalinī, the Ratna-koṣa and the Mālā among works, preceded Amara and his work. Kāṭya or Kāṭyāyana and Vācas-pati, too.....appear to have preceded Amara".

The same authority quoting a couplet from Hārā-vali says that Śabdārṇava, Utpalinī and Saṃsārāvarta are respectively the koṣas by Vācas-pati, Vyāḍi, and Vikramāditya. Vyāḍi's koṣa seems to have been arranged like the Amara-koṣa in synonymous groups with a chapter on homonyms (see his introduction to Kalpadru Koṣa p. xi). The koṣa seems to have been a part of Vyāḍi's voluminous work, the Saṃgraha, in 100,000 verses of 32 syllables each. Vyāḍi

seems to have been acquainted with Buddhist theology and he often tries to give the meanings of words through derivation.

Many ancient authorities consider Kātya, Kātyāyana, and Vara-ruci as synonymous. But
 Kātya. R. Śarmā thinks that Kātya and Vararuci are different persons, one wrote a complete koṣa and the other only the Līṅgānuśāsana. The name of Kātya's koṣa seems to have been Nāma-mālā.

R. Śarmā says "According to Aufrecht, Bhāguri's koṣa was most probably the Tri-kāṇḍa which
 Bhāguri and Tri-kāṇḍa. is often quoted" and he seems to incline to accept this view. This Tri-kāṇḍa, of course, is not Amara-koṣa which also has three kāṇḍas.

R. Śarmā says "That the Ratna-koṣa was divided according to Sarvānanda, (page xiv)
 Ratna-koṣa. into sections after the genders. It was synonymous, any word with a different gender from the rest of the section having been distinguished either by a special word or definition". But we have a MS. of Ratna-koṣa, 4703 A, in which the name is preceded by Vastu-vijñāna. It is an enumeration of things of definite numbers. It begins in the style of old sūtra works "Ratna-koṣaṃ vastu-vijñānaṃ vyākhyāsyāmaḥ". It has one hundred sūtras. But in the enumeration of countries and of the dynasties ruling in India, there are many names which do not appear to be very old.

Amara-mālā, known only in quotations, appears to be another ancient work, as Halāyudha
 Amara-mālā. in the 10th century seems to quote from it.

Vācas-pati's koṣa is most probably Śabdārṇava. It gives as many synonyms together as possible and gives different spellings or forms of the same word.

Dhanvantarī seems to be another predecessor of Amara. He wrote a medical Nighaṇṭu in 9 chapters. It gives also the medical virtues of drugs and is the basis of all later medical Nighaṇṭus.

Wilkins found an inscription at Bodh Gayā of Amara-deva dated 581 A.D. But the inscription has been lost, and it is doubtful whether the Amara-siṃha and the Amara-deva are one and the same person. Amara's work is entitled Nāma-līṅgānu-śāsaṇa. It has three kāṇḍas divided into twenty-four vargas containing altogether 1503 verses unequally distributed. In the preamble it gives the pari-bhāṣās of the dictionary. Each group of synonyms is either preceded by 'atha' or followed by 'tu'. The homonymous portion is arranged after the final consonants. Avyayas form a separate varga. The book ends with certain general rules for determining genders, so it is a complete koṣa giving all the three phases, homonyms, synonyms and genders. There are altogether 1503 verses in the work (Madras III, p. 1129).

Lassen says that it was translated into Chinese prior to the 6th century A.D. The earliest quotations from this work is to be found in Nyāsa of Jinendra-vuddhi, which has been placed by its editor between 725 and 750 A.D. Amara seems to have cast all previous koṣas into shade and they have gone out of currency.

In our present catalogue there are two works which may be considered as supplements to the Amara-koṣa, viz., Catal. Nos. 4653 and 4655, the first is Tri-kāṇḍa-śeṣa by Puruṣottama-deva and the second Mukṭā-vali or Viśva-locana by Śrī-dhara, the son of Muni-sena. Tri-kāṇḍa-śeṣa has been several times printed. The author like Amara was a Buddhist. Amara gives 17 names for Buddha and five for Śākya-muni but Puruṣottama adds thirty-seven more names for Buddha and three more names for Śākya-muni. During the centuries between Amara and Puruṣottama, Buddhism developed several Yānas, and the words given currency to by these Yānas, have all been given by Puruṣottama and not by Amara. At the end, Puruṣottama says that words in constant use only are recorded in this work. Obsolete and obsolescent words, though found in Pāṇini and others, have been neglected. There is a MS. (No. 4654) of this work in our catalogue in which names in a string of synonyms are separated by comas or slanting strokes. Groups of synonyms are separated by two such strokes which serve the same purpose as semi-colons, but unfortunately the MS. is a mere fragment. The author of the Viśva-locana says, at the end of his long preamble, that Amara has woven a silken cloth and the author is setting pearls in that cloth. These pearls he has collected from great poets of the intervening ages. The author belongs to the Sena family. His father Muni-sena was proficient in Nyāya-śāstra. The author Śrīdhara seems to have been a Buddhist, because in the eighth verse of the preamble he says that he has placed himself unreservedly at the feet of Buddha. His father seems to have renounced the world and made world participator of his wealth. The words are arranged in alphabetical order of the beginning and of ka, etc., at the end.

Śeṣāmara mentioned in Vol. III, page 1218-19 of Raṅgācārī's Catal. of Sans. MSS. in the Govt. Oriental MSS. Library, Madras, is another supplement to the Amara-koṣa. The name of the author does not appear there, but it adds many words and gives supplementary rules for genders of words.

Amara-khaṇḍanam by Śrī-harṣa, most likely the author of the Naiṣadha-carita, is a severe criticism of the Amara-koṣa. It criticises the genders of words. A synonym of gold is Jāmbūnada. Amara puts it down as neuter gender, but Śrī-harṣa points out that it is used in masculine gender also. The writer says that the exposure of Amara-siṃha's mistakes will be made enjoyable in this work, though it is a very short one of 11 leaves only (the same Catal. Vol. III, p. 1112).

Of the commentaries on Amara-koṣa, and there are scores of them, four are most important. Of these (1) Amara-koṣod-ghāṭanam by Kṣīra-svāmī was written in Kāśmīra in the 11th century (?). (2) Tīkā-sarvasva by Sarvānanda Banerji written in Western Bengal in the year 1159 A.D. (3) Pada-candrikā by Rāya-mukuta at Gauḍa, in 1431 A.D., and (4) Vākya-sudhā by Bhānuji-dikṣita who after renouncing the world obtained the name Rāmāśrama at Myhiri, in Baghelkhand, about the beginning of the 17th century.

All the four are very learned works quoting from a large number of authorities in support of Amara's statements. Kṣīra-svāmī was a Śābdika of the first water. Besides the commentary on Amara, he has written learned works on Sanskrit roots and Sanskrit particles. His age

was a matter of conjecture but R. Śarmā has pointed out that he has quoted from Bhoja, and so he comes at the end of the 11th century, and he is quoted by Vardhamāna in his *Gaṇa-ratna-mahodadhi* in 1140 A.D.

Sarvānanda Banerji wrote his work in Western Bengal, but the MSS. of his work have generally migrated to Southern India and it has been published in the Trivendrum Series. The only MS. of the work in the Asiatic Society's library is in Oriyā character. It is reported that the Dacca University has got a copy in Bengali character. If so, it will help greatly in deciphering the numerous Bengali words which the commentator has used to explain Sanskrit words given in Amara. These Bengali words coming through Tāmil, Malayalam, Telegu and Oriyā are hard to decipher and Bengali scholars are at great difficulty, some deciphering in one way and others in another. Sarvānanda quotes from about twenty Buddhist works in his commentary. In the preamble he says that he has studied ten commentaries on Amara-koṣa and at the end he says that he studied three systems of grammar, looked into all works in poetry, listened with attention to wise teachers and his commentary has been corrected word for word and letter for letter by Sanātana.

Vṛhas-pati, a descendant of the five Brāhmaṇas brought by Ādiśūra to Bengal, belonged to Vātsya-gotra and the family settled in the village of Mahintā and therefore called Mahintāpaniya. He was one of the prominent figures in Bengal in the beginning of the 15th century. At that time a dynasty of Bengali Kāyasthas, wrested the Sultānate of Bengal from the Muhammedans and reigned for forty years, though the second Sultān of this dynasty married the heiress of the old Ilias-shahis of Bengal and became a Muham-

medan. The Tomb containing the remains of Āsman-tāra the heiress, of Yadu or Jālāluddīn, and of his brother Ahammad is one of the most prominent buildings to be seen at Hajrat Pāṇḍuā, in the district of Malda. Though converted to Muhammadanism, the Sultāns of this dynasty brought about a revival of Sanskrit and Bengali studies, and Vṛhas-pati Mahintā led this revival. He wrote commentaries on standard works on kāvya, a commentary on the Amara-koṣa entitled Pada-candrikā and a Smṛti work entitled Smṛti-ratna-hāra. He was given the titles of Kavi-cakra-vartī, Rāja-pañḍita, Ācārya-varyya, Pañḍita-sārva-bhauma, and Kavi-pañḍita-cūḍā-maṇi. While giving him the title of Rāya-mukūṭa, the king made him ride on an elephant, bathe on it in a variety of ways according to the śāstras, gave him the title of Rāya-mukūṭa, two umbrellas, horses, a jewelled necklace brilliant with the rays of gems, two bright ear-rings and ten ūrmikās set with many precious stones covering the ten fingers of the hands.

His father was Govinda and his mother was Nilamukhāi-devī; his wife was Ramā who was dead at the time of writing the commentary. He had many sons two of whom are named Viśrāma and Rāma; they were all poets who defeated the victorious in controversy, they were writers of many works in a variety of śāstras and they made great gifts such as “Tulā-puruṣa, Brahmāṇḍa and many others”. The Sultān of Gauḍa gave him the title of Pañḍita-sārva-bhauma. In his commentary on Amara he has embodied the substance of 16 previous commentaries. He consulted many authorities of whom more than ten were Buddhist.

Bhānujī Dikṣita's commentary also consults a large number of authorities but he, true to the traditions of his

family, supports the orthodox Brahmanic views of Pānini's interpretations as against the Buddhist.

Another commentary to the Amara-koṣa is Manoramā (Catal. No. 4661), the MS. itself is dated Śaka 1540 and it contains the horoscope of two of the sons of the owner dated Śaka 1551 and 1562. Abhidhāna-bodhanī is a commentary on Amara-koṣa by Lakṣmī-dhara, Catal. 4662.

Piyūṣa, another commentary by Rāma-kṛṣṇa Dikṣita, son of Govardhana Dikṣita, is composed in Saṃvat 1694 and based principally on Rāya-mukūṭas commentary (Catal. No. 4168).

Padārtha-kaumudī is by Nārāyaṇa Cakravartī (?) later than Rāya-mukūṭa whom he quotes, consults about 64 previous works (Catal. No. 4669). It was composed in Śaka 1570.

Pada-mañjarī is another commentary on Amara-koṣa by Loka-nātha Śarmā who appears from his mangalācaraṇa to belong to the Caitanya sect. He may be the same Loka-nātha Cakravartī who commented on the Rāmayaṇa and other works.

Mugdhabodhini is by Bharata Mallika (Catal. No. 4673), who is generally regarded as belonging to the beginning of the 18th century, but who as Mr. R. Śarmā points out, is quoted by Durgā-dāsa-vidyā-vāgiśa in his commentary on the Kavi-kalpa-druma in 1639 A.D. The commentator follows the Mugdha-bodha Vyākaraṇa.

Liṅgādi-saṃgraha-ṭippanī or Tri-kāṇḍa-rahasya-prakāśa or Tri-kāṇḍa-viveka is by Rāma-nātha-vidyā-vācas-

pati (4677). In the beginning the commentator mentions a large number of authorities from whom he quotes.

Ratna-mālā is by Ratneśvara Cakravartī (4681).

Amarodyota by Puruṣottama Tarkālaṃkāra quotes from 29 works (4682).

Pañcāyatani-vyākhyā (4687). It is called Pañcāyatani because it gives five different interpretations to the mangalācaraṇa of Amara-koṣa.

Śabdārtha-sandipikā is by Nārāyaṇa Nyāya-pañcānana (I.O. 964). He boasts that he is the Paṇḍita for Amara-koṣa, Bhaṭṭi, and Saṃkṣipta-sāra.

Sāra-sundarī is by Mathureśa vidyālaṃkāra-bhaṭṭa, son of Śiva-rāma Cakravartī. The commentator says that Rāya-mukuta wrote his commentary according to Kalāpa so he is writing it according to the Supadma Vyākaraṇa (I.O. 968-70).

In the assembly of the Brāhmaṇas of Rāḍha held at Āyedā near Kālnā, Sarvānanda Banerji of Napāḍi became the head of an endogamous group of Brāhmaṇas named Sarvānandi-mela. His son was Mādhava. Madhava's son was Kāśi-nātha. Kāśi-nātha's son was Candra Banerji; his son was Śiva-rāma. Śiva-rāma's son was Mathureśa Vidyālaṃkāra who wrote this commentary in Śaka 1588, equal to A.D. 1666. So there were six generations between 1482 and 1666. He does not seem to be the same Mathureśa who wrote Śabda-ratnāvali under the patronage of Masananda Elli Khan.

Lakṣmaṇa Śāstrī, son of Viśveśvara Śāstrī and Bhavānī who lived at Kāśī, wrote a short commentary on Amara-koṣa for the benefit of the people of Kārṇāṭa (I.O. 972).

Nayanānanda Śarmā writes the Amara-koṣa-kaumudī in which he gives the same passage from Rāya-mukūṭa's Pada-candrikā,—इदानीं च प्रकाश्यां १३५३ without any indication of its being taken therefrom (I.O. 982).

Sāmanta-sāra is a place in the district of Faridpur inhabited chiefly by Vaidika Brāhmaṇas. A resident of the place named Raghu-nātha Cakravartī wrote at the instance of Kṛṣṇa-vallabha a commentary on the Amara-koṣa entitled Tri-kāṇḍa-cintāmaṇi (I.O. 984). Raghu-nātha has quoted from various koṣas and tried to show that they mean the same thing.

Rāma Tarka-vāgīśa's commentary on the Amara-koṣa is given in I.O. 985. It is suited to the capacity of young men of tender age. R. Śarmā says, in his Introduction, page xxi, that this commentator follows the Kalāpa system of grammar and so he is not the same Rāma Tarka-vāgīśa who wrote a commentary on Mugdha-bodha.

Śeṣa-giri Śāstrī, in his report for the year 1893-94, says under No. 12 that Liṅga-bhaṭṭīya is the latest of the commentaries on the Amara-koṣa and is most copious and useful. From the third kāṇḍa of the commentary only the Śāstrī gives the number of authorities quoted as 171. In Sarvānanda (1159), Rāya-mukūṭa (1431), and in Liṅga-bhaṭṭīya the number of Buddhist authorities becomes beautifully less and less.

R. Śarmā, in p. xxi of his Introduction, says that Tri-kāṇḍa-cintāmaṇi of Raghu-nātha Cakravartin and

Amara-viveka by Maheśvara are the two latest commentaries.

The lexicographical works after Amara may be divided into two great periods (1) from Amara to Medinī (2) from Medinī to the present day.

Kośas after Amara. Anekārtha-samuccaya by Śāśvata is a homonymous lexicon in 800 verses divided into six sections. The fifth and sixth are devoted to indeclinables. The writer says at the end of his work that learned men like Khuḍula, the courtier of Vidyā-vilāsa looked carefully through his work which was done in consultation with the poet Maha-vala and Varāha, as his treatment of synonyms is fuller he seems to have come after Amara. Kṣīra-svāmi quotes him.

Abhidhāna-ratna-mālā by Bhaṭṭa Halāyudha follows the Amara-kośa. It has four kāṇḍas Svarga, Bhūmī, Pātāla and Sāmānya, and a fifth dealing with homonyms and indeclinables. Halāyudha belongs to the middle of the 10th century. He wrote a commentary on Piṅgala at the court of Muñja of Dhārā. He wrote the Kavi-rahasya, a work on Sanskrit roots in honour of King Kṛṣṇa-rāja III of the Rāṣṭra-kūṭa family. All his three works are still regarded as authoritative.

Yādava-prakāśa was the preceptor of Rāmānuja. He was a very learned man. But in his old age he became a disciple of his disciple, gave up the Advaita-vāda of Śaṅkara and became a Vaiṣṇava of the Rāmānuja school. He seems to have

flourished in the middle of the 11th century near Kāñci-pura. His dictionary named the Vaijayantī is still regarded as an authoritative work. The synonymous section of his work is divided into five kāṇḍas, Svarga, Antarikṣa, Bhūmi, Pātāla, and Sāmānya, and the homonymous section into three

- (1) words of two-syllables,
- (2) words of three-syllables, and
- (3) words of many syllables.

Each kāṇḍa is divided into many adhyāyas. It arranges words in the homonymous section in alphabetical order of the initial letters.

Viśva-prakāśa is a homonymous work arranged according to the final consonants, words ending in certain consonants are sub-divided according to the number of syllables they consist of. Thus we have titles of chapters, Kaikakam, Ka-dvikam, Ka-trikam, etc.

The work was written in 1111 A.D. The author was a Buddhist because his maṅgalācaraṇa though it does not mention Buddha is fully Buddhistic. His father renounced the world and made all sentient beings participators of his wealth. This is done only by Buddhists and not by Brahminists. One of his ancestors was Hari-candra, a commentator of Caraka, who was the chief physician of King Sāhasāṅka, another of his ancestors was the chief physician of the king of Kanoja. He gives a long description of his ancestors but the description seems to be a bit confused. Modern writers have placed various interpretations on it. The author wrote a poem entitled Sāhasāṅka-carita. The family was distinguished for their medical skill and their learning.

The author seems to have belonged to Eastern India where *va* and *ba* are similarly pronounced and where little distinction is made in the pronunciation of the three sibilants *śa*, *ṣa* and *sa*. This is not the case in middle India and in other parts of India. The author has a supplement to his *Viśva-prakāśa* named *Śabda-bheda-prakāśa* which among others have two sections *Vakāra-bheda* and *Uṣma-bheda*. *Maheśvara* admits the compound letter *kṣa* in the Sanskrit alphabet. This is rarely done by brahmins. The dictionary has a commentary called *Viśva-nighaṇṭu* by *Parameśvara Bhaṭṭa*, but MSS. of the commentary come from Southern India.

Maṅkha, a resident of *Kāśmīra*, wrote a homonymous dictionary entitled *Anekārtha-koṣa*.
Anekārtha-koṣa or Maṅkha-koṣa. Like *Viśva-prakāśa*, it is arranged in the alphabetical order of the final consonants, each consonant having several sections according to the number of syllables in the word. *Maṅkha* also takes *kṣa* as a part of sanskrit alphabet. A commentary on *Maṅkha* is still extant. It may be either by himself or by one of his immediate pupils. It has been quoted by *Mahendra Sūri*, the commentator of *Hema-candra*. The lexicographer is said to be the same person who wrote the *Śri-kaṇṭha-carita* published in the *Kavya-mālā* Series. It was written during the reign of King *Jaya-siṃha* of *Kāśmīra* 1128-1149, (our Catalogue No. 4710).

Anekārtha-dhvani-mañjarī by *Mahā-kṣapaṇaka* of *Kāśmīra*. It is divided into four parts. *Ślokādhikāra*, *Ardha-ślokādhikāra*, *Padādhikāra*, *Ekākṣara-pāda*.
Anekārtha-dhvani-mañjarī by Mahā-kṣapaṇaka of Kāśmīra. *Rājendralāla Mitra* speaks of another chapter called *Śabdādhikāra*. There are several works of

this name, some are anonymous. That by Gada-siṃha has been given later.

Nānārthārṇava-saṃkṣepa is by Keśava-svāmī, an officer of Rājārāja, the son of Kulottuṅga Cola. Rājendra Cola established many Agra-hāras or brāhmaṇa settlements for the residence of learned men with the superhuman power of ṛṣis. One of these Agra-hāras was dedicated to the Māheśvaras or worshippers of Śiva. It was regarded as the crest jewel of the prosperous empire. It was named after Rajendra Cola. In that Agra-hara lived Keśava-svāmī, a professor of Sama-veda and belonging to the Vātsya-gotra and he was an employee of the king. One day the king ordered Keśava-svāmī to write a book in which the gender of words can be easily ascertained. It should be divided into six kāṇḍas with words of one, two, three, four, five, and six vowels each and each kāṇḍa should be divided into five chapters, treating of feminine, masculine, and neuter genders, as well as, genders of adjectives, qualifying nouns, and of nouns of many genders. The words should be arranged according to initial letters. So Keśava-svāmī wrote this enormous dictionary consisting of nearly 5,800 verses. The work is written in the same plan as the Vaijayanti of Yādava-prakāśa. He quotes from about thirty authorities and treats of the Vedic words also.

It is difficult to ascertain the date of Keśava, though he was an officer of Rājārāja, the son of Kulottuṅga, because there are two Rājārājas, both sons of Kulottuṅga, one in the 12th and the other in the 13th century. So MM. Gaṇa-pati Śāstri left the matter open by saying that Keśava might belong to either of these reigns. But the last Rājārāja was defeated and imprisoned by the Pallavas

while the first Rājā-rāja was a conqueror and was an enemy of the Vaiṣṇavas belonging to Rāmanuja sect. He revoked certain grants to the Māheśvaras because they showed a leaning towards Vaiṣṇavism. I, therefore, place Keśava-svāmī in the reign of Rājā-rāja I about 1160 A.D. (p. 84. of the annual report of South Indian Epigraphy for the year ending 31st March, 1925).

Two most prominent men in the department of lexicography of this sub-period are undoubtedly Puruṣottama-deva, a Buddhist, and Hema-candra, a Śvetāmbara Jain. Puruṣottama has been mentioned as the author of the Bhāṣā-vṛtti in the grammar section of this preface, and his Tri-kāṇḍa-śeṣa has been mentioned in connection with the supplements of the Amara-koṣa. He wrote another lexicon named Hārāvalī, treating of uncommon words in 278 verses divided into two groups, one synonymous and the other homonymous. The synonymous group extend over a full verse, a half verse, and a quarter verse. The other group in three sections, half verse, quarter verse, and a single word. Puruṣottama seems to have taken very great care in writing this small work of obsolescent words. In one place he says he had to remain a guest of Dhṛti-siṃha for twelve months, and in another, he says that Janamejaya and Dhṛti-siṃha, both helped him in writing this work and all experienced poets know how much trouble has been taken for this koṣa. It took him twelve years to write this rather very useful work. He says in verse 273, that the Koṣa Śabdārṇava is by Vācas-pati, Utpalī by Vyāḍi, and Saṃsārāvarta by Vikramāditya. He has taken the substance of these and other works in preparing the Hārāvalī. In this work the author salutes Mahā-deva in the opening verse and names Buddha nowhere.

Seṣa-giri Śāstri has pointed out in page 41 of his report for 1893-94 that when writing Tri-kāṇḍa-seṣa, Puruṣottama had not the title of Mahāmahopādhyāya. That title was conferred on him before the Hārāvali was written.

The other great writer of this period is Hema-candra.

I have given an account of him in the
Hema-candra. grammar section of this preface. In
lexicon, he has written four works.

(1) Abhidhāna-cintāmaṇi which has been printed in Yaśo-vijaya-jaina-grantha-mālā, and a description of the book and of its commentaries has been given by R. Śarmā in his Introduction, page xxxviii.

(2) Anerkātha-saṃgraha, edited at Vienna, consisting of 1829 ślokas divided into six kāṇḍas after the number of syllables, to which is added a supplementary kāṇḍa on the avyayas. In each kāṇḍa the words are arranged in two-fold alphabetical order. First after the final consonants, second after the initial letters, so that it becomes almost as easy to find out a word here as in a modern dictionary. The genders are not noted. They are to be learnt from the author's Liṅgānuśāsana. To this work there is a commentary by Hema-candra's pupil Mahendra Sūri who out of respect for his guru, ascribes it to him.

(3) The third work is Nighaṇṭu-seṣa, which is a Botanical supplement to his Abhidhāna-cintāmaṇi—"It consists of 396 ślokas divided into six kāṇḍas, vṛkṣa, gulma, latā, śāka, tṛṇa, and dhānya"—Introduction, R. Śarmā. L.

(4) The fourth is Deśi-nāma-mālā, a Prākṛta dictionary in which the author has utilised the Pāiyalacci, a Pāli

dictionary. Hema-candra's work deals with only Deśī words as opposed to Sanskrit words and its derivatives (tad-bhava, and tat-sama). It is divided into 8 chapters called vargas and the words are arranged after the initial letters and the number of syllables. Homonyms are placed just after words of one meaning beginning with the same letter and there is a commentary by the author himself.

Medinī's lexicography is called Nanārtha-śabda-koṣa.

Medinī-koṣa.

Its date was hitherto considered to be between Viśva-prakāśa in 1111 A.D. which he quotes and Rāya-mukṭa who quotes him. But Mr. R. Śarmā has pointed out that Malli-nātha and Padma-nābha also quote from Medinī and they both belong to the last half of the 14th century. Medinī's authorities are almost the same with those of Sarvānanda (1159 A.D.). His date therefore should be somewhere between 1159 and 1350, and if the quotation from Medinī in the commentary of Maṅkha's koṣa is genuine Medinī must have flourished in the earlier half of this period.

Medinī Kara describes himself as the son of Prāṇa Kara who was the ruler of the Northern provinces of the Uḍḍiyā kings of the Gaṅga dynasty. The capital of his province was an inland town. Medinī Kara removed it to a place on the Kāsāi where he founded a city after his own name; that city is still an important town in Bengal and is called Medinī-pura. (I.B. and O.R.S. Gazetteer literature of Bengal, Vol. IV, 1918, p. 16.).

There are two estimates of the worth of Medinī-koṣa. Aufrecht says "The Viśva-prakāśa is quoted, pilfered, and abused by Medinī Kara", while Śeṣa-giri Śāstrī speaks of Viśva-prakāśa in disparaging terms and extols Medinī-

koṣa. He says, "It is very copious, containing all words according to their final letters as Kānta, Khānta, etc., and each of these groups is arranged according to the number of syllables, as monosyllables, dissyllables, trisyllables, etc., and again according to the order of initial letters. Of all the works of the kind I have seen, this is the best. The author gives a list of lexicographers and other authors whom he has consulted and very rightly condemns the Viśva-prakāśa of Maheśvara which he includes in the list as a work of many defects in the following passage:—"Api-vahu-doṣaṃ Viśva-prakāśa-koṣaṃ ca suvicārya" pp. 42-43 of his report for 1893-94. Again in page 47, "whatever may be the boast of the author about the merit of the lexicon (Viśva-prakāśa) the work has one defect, namely, that the genders of the words whose meanings are given are not mentioned and the words are not properly arranged. These are the defects which were carefully avoided in the Medinī-koṣa, and the author of that work very fitly condemns Viśva-prakāśa."

During this sub-period, there were written a number of lexicographies by various authors who are known only from quotations in Sarvānanda, Hema-candra, Maheśvara, Medinī, Halāyudha, and other writers of the 12th and 13th centuries A.D. R. Śarmā gives the names of thirteen of these works of which there are MSS. of three only. The others are mere names still, but they are historical names as quotations from them occur in authentic works. (No. 8 para 12 of his Introduction.)

Of the three works of which MSS. exist, Nānārtha-saṃgraha by Ajaya-pāla is a homonymous vocabulary, which begins with a salutation to Buddha, contains 1730 words based generally on the Śāśvata-koṣa. The avyayas

are not collected at the end of the whole book as in other koṣas but placed at the end of each chapter. The second is Nāma-mālā of Dhanañjaya, a lexicon of synonymous terms. The author seems to be a Digambara Jaina. He refers to Akalaṅka and Pūjya-pāda, both Digambara Jainas. He says he has written only two hundred ślokas. Dhanañjaya's Nāma-mālā seems to be very popular in the Karnaṭa country as there are commentaries on it in Kanaresc. This is given in pp. 1612-1615 of the Madras Catalogue, Vol. III. But in No. 1616, there is another work attributed to the same author. The work is entitled Nighaṇṭu-samaya in two paricchēdas. The first paricchēda is the same as the Nāma-mālā but the colophon of that paricchēda is peculiar, "Iti Dhanañjaya-kṛtau Nighaṇṭu-samaya - śabda - saṃkirṇa - phaṇiti prathama - paricchēdaḥ samāptaḥ. The second paricchēda also has a colophon इति धनञ्जयकृतौ निघण्टुसमये समयशब्दसङ्कीर्णप्ररूपणे द्वितीयः परिच्छेदः। The two paricchēdas contain altogether 251 verses. Burnell speaks of a work by Dhanañjaya in three sections ;

- (1) Śabda-saṃkirṇa-rūpaṇa.
- (2) Śabda-saṃkirṇa-prarūpaṇa.
- (3) Śabda-vistīrṇa-rūpaṇa-paricchēda

Dhanañjaya is said to have written a kāvya entitled Dvi-sandhāna-kāvya, in the year 1123 A.D.

The third work of this list of which MSS. exist, is Dha-raṇi-koṣa or Anekārtha-sāra arranged after the final consonants and the number of syllables. He includes kṣa in the alphabet like most non-brahmanic writers.

I refrain from giving the names of the other ten works of this list as we know nothing about them except that they are quoted.

In the Madras Catalogue, Vol. III, page 1170, on grammar, lexicography, and prosody, mention is made of a dictionary by mahā-kavi Kāli-dāsa and the cataloguists puts down the name as *a* Kāli-dāsa. The work is entitled Nānārtha-śabda-ratnam. R. Śarmā has but slightly noticed this in the para 18th of his introduction. I want to give it a prominent mention for the following among other reasons. Kāli-dāsa, in his Raghu-vamśa, makes his salutation to Śiva in the form of half man and half woman. This work also begins with a similar salutation to a deity white in the right and not white in the left. The second reason is that it has been commented upon by Nicula-kavi Yogi-candra. Mallinātha says in his commentary on the 14th verse of the Megha-dūta that Nicula was a friend of Kāli-dāsa and that Diṇ-nāga was his enemy. The commentator Nicula says, that he is writing the commentary because the author Kāli-dāsa is his friend. Another reason is that Kāli-dāsa in this work says that he writes the book that people may easily understand words and their meaning without much trouble, because at present without studying the Mahā-bhāṣya and other works none can understand the meaning of words mentioned by Pāṇini, Śakti, Candra, Sūrya, and Indra. The commentator says that these are the five authorities who settled the forms of words. But Kumāra does not do it.

Against these reasons, there is one which will throw doubt on the authorship of Kāli-dāsa. In the colophon of the ṭikā, named Taralā, Nicula says, that he has been encouraged to write the commentary by King Bhoja. But he does not speak of Bhoja, as the King of Dhārā, but only as Mahārāja-śiro-maṇi. There is another reason against the assumption that Kāli-dāsa is the author of this koṣa. He was certainly a Brahmanist and depended on Pāṇini and

others for the correctness of words. But in his colophon in this book he includes kṣa in the Sanskrit alphabet.

Madras Catalogue, Vol. III, page 1186ff. makes mention of another dictionary or koṣa by Vara-ruci who was honoured by Vikramāditya. Like other Vara-ruci's dictionaries it treats only of genders. But it is in verse. The commentator who is nameless refers in the preamble to Jaimini-koṣa-sūtra, to the opinions of Kātyāyana and Vyāsa to the declarations of poets. Śaṅkara, Ananda and others, to Daṇḍin, Vātsyāyana, and Śāśvata. The koṣa and the commentary extend over 41 pages, so the koṣa must be a very short work of ninety verses in all and at the end Vara-ruci declares that what is not mentioned here is to be understood from usage. The colophon gives the name of the work as Līṅga-viśeṣa-vidhi.

I draw special attention to these two works attributed to two of the nine gems of the Court of Vikramāditya, one on homonyms and the other on genders.

The late lamented R. Śarmā, in para 16 of his Introduction, gives a list of twenty-three koṣas in Sanskrit written before the establishment of British rule in India. His descriptions are short and he says these are less frequently quoted and not regarded as authoritative. But the history of some of them is interesting and so I give his list in full and add what new historical information I could glean.

(1) Śabda-ratna-pradīpa—perhaps the same as Kalyāṇa-malla's Śabda-ratna-dīpa. It was composed in 1295 A.D.

(2) Apavarga-nāma-mālā or pañca-varga-parihāra-nāma-mālā—author Jīna-bhadra Sūri, a favourite disciple of Jīna-priya. His date is 12th century.

(3) Śabda-ratnākara by Mahipa, the homonymous section has a different name Nānārtha-tilaka—date 1374.

(4) Bhūri-prayoga by Padma-nābha-datta the founder of the Supadma school of grammar. (See grammar section of this Introduction.) The synonymous portion is short but the homonymous portion is long, date,—latter end of the 14th century, place,—Mithilā.

(5) Śabda-mālā by Rameśvara Śarmā, written on the model of No. 4.

(6) Nānārtha-ratna-mālā of Irupaga-daṇḍādhinātha or Bhāskara. He was the younger brother of Rājā Harihara I of Vijaya-nagara. His name does not appear. Bhāskara is the name perhaps of the paṇḍita, who assisted him in preparing this dictionary. It was composed during the latter half of the 14th century. It is curious to note that Śāyana and Mādhava, though they wrote on various branches of Sanskrit literature, never attempted lexicography, perhaps, because a royal prince had undertaken it. These princes whose administrative work sat rather lightly on them, often employed their leisure in the pursuit of literature.

(7) Abhidhāna-ratna by Jaṭa-dhara. Aufrecht says, the author was earlier than Rāya-mukūṭa. The work is modelled on Amara-koṣa, but gives in many places additional information. The author's father was Raghu-pati and mother Mandodarī. He belonged to the Dindī gāī. He lived at Deva-kaṭa, near Chittagong, on the Phenī river, which flows from the Chandra-nātha hills (I.O. 1080).

(8) Anekārtha-dhvani-mañjari in 88 ślokas. The author is Gada-siṃha, who seems to be earlier than Rāya-

mukṭa. Gada-siṃha wrote many books and commentaries. A fragment of his commentary on Bhāravī is to be found in my ancestral collection. Raghu-nandana quotes from him during the middle of the 16th century. Gada-siṃha quotes Rudra, Gangā-dhara, Dharaṇī, and Ratna-koṣa.

A dictionary of the same name by the Mahā-kṣapaṇaka of Kāśmīra has already been mentioned. That book contains 320 verses.

There is another work of the same name in I.O. 1029 and 30, which contains ślokādhikāra 92 verses; Ardha-ślokādhikāra 69 verses; Pādādhikāra 19 verses; and a fourth chapter containing 43 verses. Many of the verses are identical with that of Mahā-kṣapaṇaka. The author's name does not appear.

(9) Rūpa-mañjarī-nāma-mālā by Rūpa-candra composed in 1588, according to Bhāṇḍārkar's Report for 1883-84 p. 60.

(9a) Śighra-bodhini-nāma-mālā by Puṇḍarikākṣa-viṭṭala who flourished in Akbar's time.

(10) Sārādiya-nāma-mālā by Harṣa-kīrti, a Jaina monk at the end of the 16th century. It has a commentary named Śruta-bodha by the author himself written in 1624.

(11) Śabdārtha-ratnākara in three kāṇḍas, by Vāmana-bhaṭṭa-vāṇa. Stein says that it is probably the same work as quoted by Appaya Dikṣita. But R. Śarmā surmises that the author flourished in the last century.

(12) Nāma-saṃgraha-mālā by Appaya Dikṣita, perhaps the same author who in the beginning of the 17th century

or earlier wrote works on a variety of subjects. It has an erudite commentary showing the author's acquaintances with a large number of koṣas.

(13) Nāma-koṣa by Sahaja-kīrti in 6 kāṇḍas. It gives a number of rules for the determination of genders. In 1627 A.D. the author composed a poem in praise of the image or Pārśva-nātha at Lodhra-pura.

(14) Pañca-tatva-prakāśa by Venī-datta composed in 1644 and lithographed in Ṣaṭ-koṣa-saṃgraha.

(15) Kalpa-dru by Keśava. R. Śarmā has published this book in the Gaekwad Sanskrit Series. It is divided into three kāṇḍas, i.e., main branches, each with a number of pra-kāṇḍas or minor branches. It was composed in 1660 A.D. There seems to have been other Keśavas, because Malli-nātha quotes from one. This may be Keśava-svāmī. Kalpa-dru is the largest synonymous dictionary.

(16) Śabda-ratnāvalī by Mathureśa. R. Śarmā thinks that this Mathureśa is identical with Mathureśa Vidyā-lamkāra, who wrote a commentary on Amara entitled Sāra-sundarī. The identification seems to be very doubtful. The commentator is Mathureśa Vidyālamkāra but the author is simply Mathureśa. The commentator wrote in the interest of Supadma Vyākaraṇa which is not studied in East Bengal. The commentator is a Banerji of Napāḍī in West Bengal, while the author wrote in East Bengal under the patronage of Mucca Khān Masalanda Elli, son of Iṣā Khān who was the chief of the Bāra-bhūiyās or Twelve landlords who divided East and South Bengal among themselves, in the beginning of the 17th century. Masalanda Elli had many brothers among whom Khān Mahammad,

Khān Ābdullā and Khān Yuddhānanda are mentioned in the MS. Rūpa-dāsa and Vallabha-rāma were Masalanda's Hindu officers who encouraged the author to write the book.

(17) Koṣa-kalpa-taru by Viśva-nātha. It is both homonymous and synonymous.

(18) Nānārtha-pada-peṭikā by Sujana (Mad., III, pp. 1166-67) and Śabda-liṅgārtha-candrikā both are homonymous, one arranged according to the last consonant and the other according to gender. (Mad., III, p. 1206) A commentary to the 2nd is entitled Drṣṭānta-siddhāñjana by the grandson of the author whose name is Vidvat-kallola-bhaṭṭācārya. The grandson of the commentator, Vidvac-cakora-bhaṭṭācārya, wrote a sub-commentary entitled Śarat (Mad., III, p. 1118).

The name of the text is Śabda-śabdārtha-candrikā, that is, the moon-shine of words and their meanings. To enjoy the moon-shine one must have clear vision and clear vision is obtained by the use of añjana or eye-wash; that wash is supplied by the grandson. Moonshine is most glorious in autumn and therefore the grandson's grandson names his sub-commentary simply as Śarat or autumn. So the autumnal moonshine is seen with a clear vision by the exertions of four generations.

(19) Paryyāya-śabda-mañjarī (Mad., III, p. 1174) by Vidyā Hāmavīra-miśra is a synonymous dictionary. The author calls himself Candra-cūḍavatāra,—an incarnation of the moon-crested Śiva. It is in three gucehas or bunches. It treats of those words which are commonly used, those which are useful to men, and those that are used in the śāstras. In the first bunch it treated of cities,

in the second, of men, and in the third, of the world. So the work is concerned with terrestrial world only.

Śabda-śabdārtha-mañjūṣā (Mad., III, p. 1210). The catalogists says, it is by King Hāmavīra-miśra, the colophon says Kavī Hāmavīra-miśra. It treats of synonymous and homonymous words. Its chapters are named Apavaraka. In three apavarakas it treats of gods, men, and animals.

R. Śarmā thinks that the authors are identical, though one is called a poet and the other, a learned man. The king is, I believe, a mistake of the catalogist.

A work of the same name is quoted in Amara-khaṇḍanam by Śrī-harṣa (Mad., III, p. 1113). So the work seems to be rather old.

The word mañjūṣā means a covered basket; jewels are put generally in a mañjūṣā. Things that are put in are called 'ḍhaukā', so the commentary of this Mañjūṣā is 'Ḍhaukā' (Mad., III, p. 1112). It is by Murāri-miśra, the pupil of Maṇi-miśra.

(20) Paryyāya-ratna-mālā by Maheśvara (Mad., III, p. 1177) in three paricchēdas treating of celestial, terrestrial, and nether world objects respectively. It generally treats of sentient beings. The author was a worshipper of Maheśvara.

(21) Paryyāya-śabda-ratnam by Dhanañjaya Bhaṭṭācārya in three sargas treating of upper, middle, and lower regions. The catalogist says, that the author refers in his introduction to Śabdendu-śekhara. This is not the Śabdendu-śekhara by Nāgeśa-bhaṭṭa, because the author is described as 'Śabdendu-śekhara-kṛti-pravilāsa māna-kīrtiḥ'

that is a man whose fame has spread abroad by the work entitled Śabdendu-śekhara.

(22) Viśva-medinī by Sārasvata-miśra. (Mad., III, p. 1192.) Medinī-koṣa is merely homonymous, so to differentiate the present work from Medinī-koṣa it is called Viśva-medinī. It is in three kāṇḍas, homonyms, synonyms, and indeclinables. It treats of genders in another of his works named Hema-medinī arranged in alphabetical order.

It has a commentary named Sumanah-kāntā (Mad., III, pp. 1193-94) by Vācas-pati-miśra, the author's grandson. The grandson says that his grandfather was guṭikā-siddha like many famous authors, and he gave him the name Vācas-pati-miśra.

(23) Viśva-nighaṇṭu or Viśva-koṣa by Viśva-kavi (Mad., III, p. 1189). It is a homonymous dictionary, in which the words with many meanings are given in the 1st case-ending and the different meanings in the 7th case-ending.

These twenty-three works are given in the same order as in R. Śarmā's introduction to the Kalpa-dru-koṣa. But there are other modern koṣas, too. One of them is Śruta-śabdārtha-nighaṇṭu or Śruti by Someśvara, the pupil of Yogeśvara. It is in sixteen vargas. The author says that Nighaṇṭu, Jñāna-koṣa and others are well known. In this koṣa is given what is not said or badly said in them and explained what is said in them. It treats of the Vedic words, their names, their genders, and their meanings. I.O. 1035 gives the numbers of each of the sixteen vargas. The vargas are generally named after the first word. The vargas from 8 to 15 are Kādi, Cādi, Tādi, Tādi, Pādi,

Adbhuta, Yadi, and Śādi. The author says that he has studied both the mantras and tantras and collected words which have a definite meaning there.

Paryyāyārṇava (Mad., III, p. 1181) by Nīla-kaṇṭha is a collection of synonyms in five taraṅgas. The author says, that whatever, Dhanvantari, Marici, Atri, and others have said in the matter of terrestrial research will be noted in this work. The five taraṅgas are (1) Nivandhana-taraṅga, (2) Patra-phala-vṛkṣa-prāśamsā, (3) Puṣpa-dāru-vṛkṣaka-saṃsāra-latā-gulma-śasya-viśeṣa-pariśilana-vicāra, (4) Deva-tiryag-jantu-vicāra, (5) Maṇuṣyādi-vicāra.

Kṛyā-nighaṇṭu is a dictionary of verbs by Bhaṭṭoji
 Kṛyā-nighaṇṭu Dīkṣita conjugated in the third person,
 singular, present tense. (Mad., III,
 page 1115.)

Śārasvatābhidhāna, a small vocabulary of 32 ślokas is
 Śārasvatābhidhāna. attributed to Śārasvatī herself. This
 is to be kept a secret by all poets and
 not to be communicated to others just as one's age and
 one's wife. It has a synonymous portion in verses, and
 a homonymous portion of twenty-three words. Rājendra-
 lāla Mitra notices two MSS. of this work, one containing
 11 ślokas and the other 47 ślokas (L. 385 and 1122).

Nānārtha-ratna is by Śrī-nātha who consulted many
 Nānārtha-ratna. koṣas and many paṇḍitas with the
 object of making the work useful to
 young men. The word is generally given in the prathamā
 and its various meanings in the saptamī. The gender is to
 be known from the declension. The words are given in
 the order of consonants at the end. (Our Catal. 4724.)

Kriyā-koṣa is by Rāma-candra, son of Viśva-nātha and
Kriyā-Koṣa. a disciple of Kṛṣṇa Paṇḍita. It gives the
 meanings of roots which are classified
 according to their import,—apparently a very modern work.
 Aufrecht in his Catal. III, mentions Kriyā-koṣa as an abridg-
 ment of Bhaṭṭa-malla's Ākhyāta-candrikā by Rāma-candra,
 son of Viśva-nātha.

The author at the end of his book says, though Bhaṭṭa-
 malla has written a book on this subject, he is writing this
 abridgment for the comprehension of young men giving
 those verbs only which have extensive currency.

• The oldest work of this class is said to be Dvi-rūpa-
 koṣa by Śrī-harṣa, the author of Nai-
A dictionary of words
with two or more forms,
that is, spellings. ṣadha-carita. The colophon gives the
 same account of Śrī-harṣa as in that
 work. But in this work, he says of
 himself, as Naiṣadha-mahā-kāvyojjvala-kīrtinā. It is not
 only a Dvi-rūpa-koṣa, but a Tri-rūpa-koṣa, Catū-rūpa-koṣa,
 and Pañca-rūpa-koṣa. The forms of words differ some-
 times in mātṛā (quality), sometimes in letters, sometimes
 in vibhakti (declension) and sometimes in ruḍhi or usage.
 (Printed in Grantha-pradarśanī.)

• Śabda-bheda-prakāśa is by Bhaṭṭoji Dikṣita. The
Śabda-bheda-prakāśa. causes of different forms, in this work,
 are given a little differently from those
 of Śrī-harṣa. It says, that the difference is sometimes from
 mātṛā, sometimes from letters, sometimes from difference
 of meaning, and sometimes from ruḍhi or usage. (Mad., III,
 page 1205).

Viśeṣāmṛta, sometimes called by mistake Viṣāmṛta, is
Viśeṣāmṛta. by Tryamvaka-miśra. It gives the al-
 ternative forms of words. The author

says, that he was proficient in 32 bhāṣās from which varieties of words were formed. (Mad., III, p. 1195.)

Sarasvatī-vilāsa is by Svarita-vallabha Bhaṭṭācārya,
 born in the family of Śaṅkara-miśra.
 Sarsvatī-vilāsa. It is divided into three chapters. (1)
 Antyādi-ramyam (2) Dirghādi-vicitram (3) Gaṇitā-
 gaṇitādi-kathanam (Mad., III, p. 1120).

Vaibhaṣika-koṣa by Kṛṣṇa-kavi, son of King Lakṣmaṇa
 and Mallikā. The work was written in
 Vaibhaṣika-koṣa by Kali-yuga era 4869, that is, 1768 A.D.,
 Kṛṣṇa-kavi. the commentary, by the author, in
 Kali-yuga era 4882, that is, 1781 A.D. It deals with
 alternative forms of words (Mad., III, p. 1200).

Another work on Dvi-rūpa-koṣa is by Puruṣottama-
 deva. (I.O. 1037 and 1038.) Śabda-bheda-prakāśa is also
 attributed to the same author; but Eggeling says, "It
 agrees pretty closely with the first part of the first supple-
 ment of Maheśvara's Viśva-prakāśa.

These works are so similar to each other that it is
 very difficult to distinguish one from the other and so
 there is confusion about the authorship in many of them.
 A good instance of this has been given by Eggeling in
 1037 of his Catalogue.

Dvi-rūpa-dhvani-saṃgraha is a vocabulary of words of
 different spellings by Bharata Mallikā,
 Dvi-rūpa-dhvani-sam- —son of Gaurāṅga Mallikā (I.O. 1041).
 graha.

Varna-deśanā (I.O. 1039) is by Puruṣottama-deva. In
 the preamble the author says, this
 Spelling book, Varna- work is written for regulating the
 deśanā. spelling and it is to be regarded as a
 command of the King.

The Sanskrit alphabet is purely phonetic but with the advance of the Aryans towards the east and the admission of many non-Aryan tribes into the Aryan society, the purely phonetic character of the alphabet changed, and the change is nowhere more marked than in Eastern India, especially in Bengal. In Bengal ja (ज) and ya (य) are similarly pronounced, ba (ब) and va (व) are similarly pronounced. No distinction is made between the cerebral ṇa and dental na. The three sibilants have the same pronunciation. This is true so far as the sound reaches the ear. The form of letters in different provinces, specially in the east, also creates confusion; kha and kṣa are often confused in writing, sometimes ṣa is written for both. Gha and ha, are often confused, ḍa and ṇḍa are scarcely distinguishable. Puruṣottama writes his Varṇa-deśanā to prevent all these confusions and to regulate the spelling according to the old phonetic alphabet. Maheśvara in the appendix to his Viśva-prakāśa, entitled Śabda-bheda-prakāśa, made an attempt to regulate spelling in the same direction. But Puruṣottama seems to have taken up the work in earnest. Besides his Varṇa-deśana, he has written Ekākṣara-koṣa 4731—VI. Sakāra-nirṇaya 4728—III, is a spelling book designed to point out, what words have the letter ṣa, what words ṣa and what words sa; what words have ṇa and what words have ja; and from this it appears that Puruṣottama was a Bengali.

Varṇa-prakāśa is by Karṇa-pūra written for the use of
 Rāja-dhara, son of Amara-māṇikya of
 Varṇa-prakāśa, Tripurā, the 159th king from the
 Moon. (See Introduction to the Rāja-mālā 86/2.) The
 object of the book was correct writing. The author consulted purāṇas, punnings, yamakas, 19 koṣas, many works on dhātu-vṛtti, and unāḍi. It treats of the difference

between, ja and ya ; ña and na ; ba and va and the three sibilants (I.O. 1036).

Besides these there are many dictionaries of words of one syllable only variously named Ekākṣara-koṣa, Varnābhidhāna, Mātrikā-nighaṇṭu, etc. One of them is attributed to Vara-ruci, another to Puruṣottama-deva, a third to Bharata Mallika, a fourth to Sudhā-kalasa, a disciple of Rāja-śekhara, a fifth to Śrī-nandana-bhaṭṭa, and a sixth to Mahī-dhara, and a seventh to Bhāskara-pañḍita. They are to be found in the I.O. Catalogue and in our Catalogue Nos. 4722 and 4726. There are other koṣas entitled Rāṣi-koṣa, Nakṣatra-koṣa and so on. These are not koṣas properly so called, simply lists of Rāṣis, Nakṣatras, et cetera.

CHANDAḤ-ŚĀSTRA.

PROSODY.

In Vaidika literature, chandaḥ does not necessarily mean metre. It means anything that covers and includes, besides metre, rhythm, style, intonation, melody, and cadence, and all that embellishes and dignifies literature from common speech. Every mantra has its chandaḥ and it is to be named before the mantra is uttered. Even Yajus which is generally in prose has chandaḥ. Long prose mantras have their chandaḥ. The Vedic language is called chāndasa. Pāṇini while speaking of the Vedic language gives the word chandasi in his sūtras as opposed to bhaṣāyam.

सूर्यस्य सा मन्युश्च मन्युपतयश्च, etc., uttered by every brahmana in their morning sandhyā, is said to be in Prakṛti chandaḥ. This is the Prakṛti chandaḥ of Piṅgala in 84 letters. There are chandaḥs of one letter, two letters, up to 104 letters. This cannot be metre. The mono-syllabic Bhūḥ, the di-syllabic Bhuvāḥ and mono-syllabic Svaḥ are mantras and they have their chandaḥ.

Chandaḥs are generally divided into Vedic and laukika.

Vedic and laukika
chandaḥs.

Laukika chandaḥs generally contain from twenty-four to forty-eight letters divided into 4 pādas or quadrants.

The Vedic chandaḥs are not so divided. Not to speak of the Daivī-gāyatrī, etc., that is, from 1 letter to 23 letters, even the Gāyatrī chandaḥ of 24 letters is divided generally into 3 pādas or quadrants of 8 letters each. There are Gāyatrīs of 2 quadrants also, called Dvīpādā.

Chandaḥ was a powerful instrument in keeping the purity of the pronunciation of Vedic mantras. If there was any mistake, the chandaḥ will at once detect it. So, the chandaḥ is regarded as one of the six aṅgas, limbs or subsidiary studies of the Vedas. It is often called the chief aṅga or the first aṅga. So, much importance was attached to it in Vedic times. As a Vedāṅga it had treatises for different Vedas, and different śakhās of it. But Piṅgala's great work cast every one of them into shade, and they have all disappeared, still Piṅgala has perpetuated the names of many a prosodists before him. He names Krauṣṭuki, Yaska, and Tāṇḍina as his predecessors in Vedic prosody. (See Piṅg. ch. III, sūtras 29, 30, and 36.) But it is not possible to determine whether they were writers belonging to different śakhās or writers like Piṅgala of tracts on Vaidika chandaḥ as a whole.

The age of Piṅgala was never properly investigated. But the tradition embodied in the Age of Piṅgalu. Kāvya-mimāṃsa by Rāja-sekhara in the beginning of the 10th century, places him immediately after Pāṇini, and both of them were tested at Pāṭali-putra, and Piṅgala-nāga was in his old age, the preceptor of Vindu-sāra's sons. So he must have flourished in the 2nd half of the 4th century B.C. As Pāṇini has embodied in his great grammar both chāṇḍasa language and bhāṣā, so Piṅgala has also embodied in his great prosody, both Vedic and laukika. As Pāṇini was preceded by several grammarians, who wrote on bhāṣā, some of whom he names; so Piṅgala was preceded by several writers on laukika chandaḥ, of whom he names at least four, e.g., Saitava, (See. Ch. VII., sūtra 10. Rāta and Māṇḍavya, (Ch. VII, sūtra 34) and Kāśyapa (Ch VII, sūtra 9).

Piṅgala's system is based on arithmetic, permutation, combination, and even progression which subsequent writers did not take any account of. Hence there is a great difference between his system and those of Vṛtta-ratnākara and Chando-mañ-jari. Like Pāṇini, Piṅgala attempts to reduce the nomenclature of the essentials of his prosody into algebrical signs. Guru and laghu he reduces to ga and la, and as the whole of the system of prosody depends on short and long vowels, the whole work looks like algebra, with short and long vowels in different positions. In a combination of 3 letters, he has given us eight groups. Short vowels is one mātrā and long vowels, two mātrās. Writing short vowel with a curve and long vowel with a line, he has given:—

$$\begin{aligned}
 \text{म्} &= \text{— — —} \\
 \text{य्} &= \text{∪ — —} \\
 \text{र्य्} &= \text{— ∪ —} \\
 \text{स्य्} &= \text{∪ ∪ —} \\
 \text{व्य्} &= \text{— — ∪} \\
 \text{ज्य्} &= \text{∪ — ∪} \\
 \text{भ्य्} &= \text{∪ — —} \\
 \text{न्य्} &= \text{∪ ∪ ∪}
 \end{aligned}$$

The Vedic prosody of Piṅgala ends with the 7th sūtra of the 4th chapter. In the beginning of the 2nd chapter he gives a tabular statement in which the vertical column contains eight entries, (1) Ārṣi (2) Daivi (3) Āsuri (4) Prājāpatyā (5) Yājusi (6) Sāmnī (7) Ārci (8) Brāhmī. The horizontal columns contain the names of seven chandaḥs (1) Gāyatrī (2) Uṣṇik (3) Anuṣṭup (4) Vṛhati (5) Pañkti (6) Triṣṭubh, and (7) Jagatī. In the horizontal column Ārṣi, the chandaḥs increase by 4 letters each, 24, 28, 32, 36, 40, 44, 48. Above these there is Ati-jagatī 52; Śakkari 56; Ati-

Šakkari 60; Aṣṭi 64; Atyaṣṭi 68; Dhṛti 72; Ati-dhṛti 76;
Kṛti 80; Prakṛti 84; Ākṛti 88; Vikṛti 92; Saṃkṛti 96;
Abhi-kṛti 100; Ut-kṛti 104.

“The Vedic verses were composed at different times in
diverse localities and by various persons. The gifted authors were not
hampered by any rules of grammar or rhetoric, syntax or
prosody. The language was not stereotyped then, as it
subsequently became. In the unbounded vigour of genius
and amidst the surrounding luxuriance of nature they
burst forth into expressions, sometimes so exquisite as to
be almost inimitable. There is no wonder then that the
Vedas came to be regarded as an emanation from the
Supreme Source of all things. But that very luxuriance
made it well-nigh impossible to bring it under general
rules. Whatever schemes might be adopted there would
still remain some exceptions that could not be included in
it. To avoid this inconvenience, the authors of the rules
of versification devised an exceedingly plastic and variable
numerical method. In it, a single syllable is a Daivī-gāya-
trī, be it a long or a short one. A couple of syllables are
a Daivī-uṣṇik, three of them are Daivī-anuṣṭup and so on
to an indefinite extent.

“Then again by the rules of Nirṛt and Bhurik (Ch.
III, sūtras 59, and 60) Svarāṭ and Virāṭ, an addition of, or,
a diminution by a syllable or two is quite legitimate. . .
. . . . Thus the little gaps in the
numerical gradation are completely bridged over and
there could be no imaginable sentence or composition that
would not fall under one or other of these measures. We
must remember again that there was no restriction whatever
as to long or short syllables nor any regulation of pause or

yati.” (Introduction, Para 13 and 14 of *Ghoṣa’s Chandaḥ-sāra-saṃgraha.*)

As I have said in the preface to the *Purāṇa* volume that the *Agni-purāṇa* has chapters on versification both Vedic and *laukika*. The author of the *Purāṇa* follows *Piṅgala* closely as explained by an yet unknown commentary, whose opinions have been refuted by *Halāyudha*, the standard commentator of *Piṅgala* in the 2nd half of the 10th century A.D. in *Malava*. The later *chandaḥ* works also deal with Vedic versification. One of them counts the numbers the Vedic metres as opposed to *laukika*. The *Narada-purāṇa*, too, in its second book has a chapter on Vedic prosody.

Piṅgala admits of three classes of *laukika chandaḥ*
 (1) *gaṇac-chandaḥ* (2) *mātrāc-chandaḥ*
 (3) *akṣarac-chandaḥ*. One is *Āryyā*,
 etc.: two, *Vaitālī*, etc.; three,
Samānī, etc.

The unit of *gaṇa* is generally called *catuṣkala-gaṇa* or a group of four short vowels. That *gaṇa* can have only five varieties, 11, 100, 010, 001, 0000, and no sixth. *Āryyā*, according to *Piṅgala*, consists of two halves. Both consisting of seven and a half *gaṇas*. According to different *gaṇas* in different places the *Āryyā* has 80 varieties. These have been given in notes of the *Bibliotheca Indica* edition and explained by *Ghoṣa* in *Paras 27, 28, and 29* of his introduction to *Chandaḥ-sāra-saṃgraha*. In the chief definition of *Āryyā*, the distribution in four *pādas* is ignored. But subsequent writers make the pause after twelve *mātrās* in the first and second half, the chief point of an *Āryyā*. But *Piṅgala* admits it only in the *Pathyā* varieties of this metre.

The second division of *laukika* verses in *Piṅgala* is

Vaitāliya. In it there are four quadrants. The odds have 14 mātrās, and the evens 16. The last syllable of each pāda must be long. There are altogether eighteen varieties.

The third, akṣarac-chandaḥ is of three kinds:—(1) Sama, (2) Ardha-sama, (3) Viśama, that is (*a*) where all the quadrants have equal numbers of syllables; (*b*) where the first and second have the same number of syllables as the third and fourth respectively; and (*c*) where all the quadrants have different number of syllables.

From Gāyatri in 24 letters to Ut-kṛti in 104 letters, all the chandaḥ are common both in the Vedas and in bhāṣā. The difference being (1) the arrangement of quadrant is very loose in the Vedas and very rigid in the bhāṣā (2) the mātra is, as a rule, ignored in the Vedas, but their succession is very strict in bhāṣā; (3) the pauses are *non est* in the Vedas, but they are essential in the bhāṣā.

The varieties of these chandaḥ come to millions.

All chandaḥ above 104 syllables, that is, 26 syllables in a quadrant, are called Daṇḍaka. In the 10th and 11th centuries, the Daṇḍakas became very fashionable. In writing, these long metres looked like prose. In print, too, they are difficult to be distinguished from prose. All chandaḥ, not mentioned in these rules, are called gāthās.

Prākṛta-piṅgala is a work on chandaḥ not of Vedic or classical Sanskrit but of Prākṛta. It is attributed to Piṅgala, because, he is the earliest and the greatest of the writers on chandaḥ. It may have followed in some instances Piṅgala's Chandaḥ-sūtra, but it is a very late work. It mentions Hāmbīra, the Rājput sovereign of

Mewar in the 14th century. Muhammedan words are often met with in this work, and the commentaries all belong to the 17th century. The most noted name amongst the commentators is Viśva-nātha Tarka-pañcānana, the writer of three of the most difficult, abstruse, and erudite works on modern Nyāya. How he came to write a commentary on Prākṛta-piṅgala is a wonder. Vamśīdhara's commentary was written at Benares in 1621. His father, Kṛṣṇa-deva, encouraged and helped him in his work. Yādavendra, who has the titles of Budha-rājendra, Daśā vadhāna, and Bhaṭṭācārya wrote a commentary on the Prākṛta-piṅgala with the object that no teacher's assistance would be necessary. There is another commentary, by Kṛṣṇa. A fifth commentary by Śrī-harṣa Śarmā, son of Paṇḍita Makara-dhvaja, is mentioned in No. 9 of the Chandaḥ section of the Calcutta Sanskrit College Catalogue.

Piṅgala-prākṛta-sūtra with a commentary by Bhaṭṭa Lakṣmī-siṃha was composed in 1657 Samvat equal to 1600 A.D. The commentator says, that, Vālmiki is the earliest poet in Sanskrit, Sāli-vāhana in Prākṛta and Piṅgala, which is another name of Śeṣa-nāga in bhāṣā. (This is perhaps the reason why in Rājputāna, the bards write in two distinct languages, Ḍiṅgala and Piṅgala. Maru-bhāṣā is Ḍiṅgala, and Vraja-bhāṣā is Piṅgala.) Śeṣa-nāga wanted to know how much of his hood was covered by the earth and so he came to earth in the guise of a brāhmaṇa. But Garuḍa, his enemy, knowing his disguise swooped upon him from a great distance. The brāhmaṇa said to Garuḍa, "you see my skill in poetry, what I write in one place I do not write in another". So saying he went on composing poetry till he came to the end of the land and jumped into the sea and thus escaped the vengeance of Garuḍa (Mad., III, p. 1226).

Piṅgala-sāra-vikāśinī is a Sanskrit commentary on Prākṛta-Piṅgala by Ravi-kara, who gives his genealogy thus—

Śūla-pāṇi
 |
 Ratnākara Miśra
 |
 Dohovi Paṇḍita
 |
 Dhandeśa
 |
 Bhima-sena-miśra
 |
 Hari-hara Kavi
 |
 Ravi-kara.

The MS. in the India Office (I.O. Catal. 1110) was copied from a MS. in the library of the Palpā Rājā of Gorakpura in 1814. Palpā is now in Nepal territory.

Vṛtta-mauktika, is a Sanskrit treatise on Prākṛta metre by Candra-Śekhara, son of Lakṣmī-nātha-bhaṭṭa (I.O. Catal. 1114).

Chandaḥ-kośa is an exposition of Prākṛta metres in Prākṛta stanzas serving as examples of particular metres explained.

After Piṅgala comes the great poet Kāli-dāsa as a writer of two works on chandaḥ in Sanskrit. The shorter one, Śruta-bodha, is well known. Copies of it will be found everywhere. It has often been printed. It has been written in a very light vein addressing the poet's wife. The definition of each vṛtta or metre is given in the same metre. The rules of chandaḥ are given in a few verses in the beginning.

It has a commentary (Mad., III, p. 1243). The commentator puts forth an apology for Kāli-dāsa, for not writing a Maṅgalācaraṇa. He says, that, Kāli-dāsa did write a Maṅgalācaraṇa, but he has not put it here. Another commentary is mentioned in I.O. Catal. 1086. It is called Śruta-bodha-vṛtti by Harṣa-kīrti Upādhyāya, pupil of Candra-kīrti of the Nāga-puriya gaccha.

The other work on metre attributed to Kāli-dāsa is Vṛtta-ratnāvali. It consists of 71 stanzas in praise of Sarasvatī. Every stanza is in a special metre and contains the name of that metre. It gives no rules of prosody.

The next great writer on chandaḥ is Ratnā-kara Śānti of Vikrama-śīla-vihāra and the guru of Dipaṅkara-śrī-jñāna or Atiśa, the organiser of Mahāyāna Buddhism in Tibet. The work is entitled Chanda-ratnākara, in which the author is given the title of Kali-kāla-sarvajña, that is, a Buddha of the Kali era. Ratnākara Śānti was an eminent controversialist and an acute logician. His Antar-vyāpti-samarthana has been published by me in the Bibliotheca Indica series as one of the six tracts on Buddhist logic. Some of his songs in Bengali survive in the Caryā-carya-viniścaya. The I.O. MS. is accompanied with a Tibetan transliteration and a Tibetan translation. It follows the classification of chandaḥ by Piṅgala. It is a wonder how he came to write a work on chandaḥ (I.O. Catal. 1105).

Vāṇī-bhūṣaṇa by Dāmodara of the Dirgha-bhūṣaṇa family in two paricchedas,—Mātrā-vṛtta and Varṇa-vṛtta is to be found in I.O. Catal. 1097. It says that the mātrā-vṛttas are 43 and the varṇa-vṛttas are 13 more.

Chando-mālā by Sāraṅga-dhara Agni-hotrī is found in I.O. Catal. 1104. It is an elementary treatise on Sanskrit prosody in which much has been omitted that is not useful to a student of chandaḥ. It has a chapter entitled Gāthā-prakarana. Then follow doha, soraṭṭhā, catuspadika, etc., which are only used in Hindi and other vernaculars.

Vṛttokti-ratna is a metrical paraphrase of Piṅgala's rules of Sanskrit prosody by Nārāyaṇa-bhaṭṭa-tārā with a commentary entitled Parikṣā, by the author himself, in which the verses of the treatise are throughout interpreted in a double sense. In the text the author follows the interpretation of Piṅgala as given by Halāyudha. The Parikṣā commentary simply explains the text but does not criticise it (I.O. Catal. 1106).

Vṛtta-muktāvali is by Maithila Durgā-datta (I.O. Catal. 1113). The author was patronised by Hindu-pati, a rājā of the Bundela tribe. The first king of the dynasty was Campati-rao; his son Chatra-śala; his son was Sabhā-siṃha.

Vṛtta-muktāvali-tarala by Mallāri, on Vṛtta-muktāvali has not yet been found (I.O. 1112).

Two works of modern origin are very popular in India but their dates are uncertain. They are (1) Vṛtta-ratnākara and (2) Chando-mañjarī. Vṛtta-ratnākara is by Kedāra-bhaṭṭa, the son of one whose name is variously spelt as Pabveka, Pathyeka or Pebbeka of the Kāśyapa-gotra and a master of all siddhāntas. It is divided into six chapters. The tradition of the Chandaḥ-śāstra is given thus in this work;—Mahādeva, Guha, Sanat-kumāra, Vṛhaspati, Indra. Śeṣa-nāga, and Piṅgala whose disciples spread the chandaḥ all over the earth. As a popular work it has many commentaries.

(1) *Matī-mañjarī* is by *Nārāyaṇa-bhaṭṭa-purohita*, son of *Nṛ-siṃha-yajva* (*Mad.*, III, p. 1223).

(2) *Dhī-sodhanī* is by *Śrī-nātha*, son of *Govinda-bhaṭṭa*. The author is described in the colophon as *Kavi-sārddūla* (*Mad.*, III, p. 1225).

(3) There is one commentary by *Hema-saṃsada-adhī-śa*, son of *Tirtha-nāyaka*. It speaks of *Citra-kāvyas* at the end. (*Mad.*, III, p. 1238.)

(4) *Vṛtta-ratnākara-setu* by *Hari-bhāskara-śarmā*, son of *Āyāji-bhaṭṭa*, grandson of *Hari-bhaṭṭa*, and great grandson of *Puruṣottama-bhaṭṭa* of the *Kāśyapa* gotra, was written at Benares in 1676 A.D. (*I.O. Catal.* 1091).

(5) *Bhāvartha-dīpikā* is by *Janārdana-bhaṭṭa* (*I.O. Catal.* 1093).

(6) The great *Nārāyaṇa-bhaṭṭa* of Benares wrote a commentary on *Vṛtta-ratnakara* in 1545 A.D. His genealogy is given here as follows:—

Nāga-pāśa
|
Aṅga-deva
|
Govinda
|
Rāmeśvara
|
Nārāyaṇa

(See *I.O. Catal.* 1094.)

The same *Nārāyaṇa-bhaṭṭa* wrote an independent treatise on *chandaḥ* entitled *Vṛtta-kaumudī* after the title of *Jagad-guru* was conferred upon him by Akbar

about 1572, when he relieved northern India from the effects of a long drought spreading over 12 years by his devotion to Rāma. This work has not yet been found. But it has been quoted by Divā-kara.

(7) Vṛtta-ratnākarādarśa by Divā-kara, son of Mahā-deva and grandson of Bharadvāja-Bālabhāṭṭa in 1740 A.D. The writer has made full use of Nārāyaṇa-bhāṭṭa's commentary and his work on Prosody entitled Vṛtta-Kaumudī (I.O. Catal. 1095). The commentator quotes a number of standard works on chandaḥ. The commentator's father Mahādeva has been described here as a Tārkika. He is the author of Dina-karī, a commentary on Siddhānta-muktāvalī of Viśva-nātha Tarkapañcānana.

(8) Vṛtta-ratnākara-vyākhyā entitled Ratna-prakāśikā by Rāma-kṛṣṇa, son of Sadāśiva-deva and Bhavānī, grandson of Śrī-pati-deva-surī and great grandson of Nīla-kaṇṭha of Ātreya-gotra. The author wrote under the patronage of Rāja Baṇa-siṃha, son of Bhagavanta-siṃha belonging to the Ujjena-vaṃśa founded by Vikramāditya.

Chando-mañjarī by Gangā-dāsa, son of Gopāla-dāsa and Santosā, a Vaidya by caste, is in six chapters: (1) mukhabandha, (2) sama-vṛtta, (3) ardha-sama-vṛtta, (4) viśama-vṛtta, (5) mātrā-vṛtta, (6) gadya-vṛtta-stavaka.

Chando-mañjarī-ṭīkā by Jagan-nātha-sena, son of Jaṭā-dhara-sena, was written for the benefit of author's pupils (I.O. Catal. 1101).

Chando-mañjarī-jīvana by Candra-śekhara is to be found in I.O. Catal. 1102. At the end there are certain

modifications of metres, such as are detailed in the last chapter of *Vṛtta-ratnākara*. It deals with *Prastāra*, permutation, and combination of *mātrās* or measures.

Other works on *Chandaḥ*, not so popular and not so often used, are:—*Ekāvalī*, written by Gokula-nātha under the patronage of Fateh-shāhī, rājā of Gaḍwal in the 17th century. It deals with metres in common use. The stanzas given in illustration of various metres are all in praise of Fateh-shāhī. The work is divided into three *Ratnas*. The author's mother's name is Uma, and father's name is perhaps *Vidyā-nidhi*. The author offers this *Ekāvalī* to his patron, as fit to decorate him (*Mad.* III, p. 1225).

Vṛtta-maṇi-koṣa, by Śrī-nivāsa, son of Lakṣmī-veṅkaṭa of the *Vājsaneyā-śākhā*. The chapters are called *Viṣkam-bhas* and there are six of them (*Mad.* III, p. 1228).

Prastāra from root 'str' to spread, meaning spreading or expansion. When applied to *chandaḥ*, it means scansion and the calculation of the position of *mātrās* or measures, and syllables, by permutation and combination. It is an interesting subject, but very intricate, involving as it does a good deal of arithmetical calculation. An eminent astronomer of Benares of the 17th century, named *Cintamaṇi*, has written a book on the subject named *Prastara-cintā-maṇi*. It is divided into three chapters :

- (1) *Varṇa-prastāra* on metres regulated by syllables.
- (2) *Mātrā-prastara* on metres regulated by quantity.
- (3) *Khaṇḍa-prastāra* on the application of music to the preceding two classes of metres.

The work may be of considerable use in elucidating the subject of rhythm in Indian music. The authorities

consulted in this connection are: Dikṣita, Piṅgala-sūtra, Bharata, Bhāmaha, Vṛtta-ratnākara, Saṅgita-darpaṇa, and Saṅgita-ratnākara.

The father of the author, Govinda, was one of the first class astronomers with a thorough knowledge of Pāṇini, Kāvya, and Alaṃkāra. The son was equally proficient in grammar, Jyotiṣa, and Chandaḥ.

Ghosh in the introduction to his Chandaḥ-sara-saṃgraha, paragraphs 42–46, has applied algebrical formulæ in the elucidation of Prastāra and these should be read by those who want to elucidate this subject. His idea is that Piṅgala applied arithmetic and algebra to his prosody, which subsequent writers have failed to do.

All that has been said up to this time relate to blank verse alone. Later Sanskrit poets however used rhymes which they called Yamaka, and Jaya-deva has made his rhymes sweet, melodious, and famous throughout the world; so much so, that in the vernaculars we have nothing but rhymes till in the beginning of the sixties of the last century when Michael Madhu-sūdana Datta introduced blank verse into Bengali from Europe. But I don't think that Bengalis have taken very kindly to it.

ALANĀKĀRA.

RHETORIC.

Alaṅkāra-sāstra or rhetoric is formulated when there is an extensive literature in any branch of Poetry. Sanskrit rhetoric regulates six kinds of Poetic literature in the main, and has six distinct origins.

The first kind of these is what Bhāmaha calls ‘anibaddha’ or ‘muktaka’—detached or loose,—one verse poetry or short pieces. The Sanskrit poetical literature abounds in this sort of poetry. The sūktas of the R̥g-veda contain from one ṛk to fifty-two ṛcs only, and in the end of the 10th Maṇḍala they are arranged according to the number of verses or ṛcs they contain. Coming later, the same anibaddhas and muktakas are to be found in the Therā-therī-gāthā, in the Dhammapada (Sanskrit, Prakrit, and Pāli), in Gāthā-saptaśatī, Āryā-saptaśatī, Pañcakas, Saptakas, Aṣṭakas, Daśakas, Viṃśikās, Triṃśikās, Pañcāśat, Śatakas, Sapta-śataka, et cetera. For the discipline of writers of such extempore verses the formulation of doṣas or defects is quite enough. Excellences there may or may not be; but it must be free of fault. One single fault mars the enjoyment of a beautiful verse, just as one patch of white mars the beauty of a handsome person. There may be simple alaṅkāras like simile, but alaṅkāra has not much scope in such poetical pieces.

The second form of literature for which the help of rhetoric is invoked is business prose, royal writs, ordinary

correspondence and documents. Glaring mistakes of grammar, language, and idiom must be avoided in these,—especially, vulgarity. It should have some excellences; it should be lucid, unambiguous, thoroughly clear to those for whom it is meant, without technical terms and the arguments should be marshalled in their proper order, and so on. Figures of speech have very little scope in this sort of literature.

(2) Business prose, royal writs, etc.

The third form of literature for the exercise of rhetorical restraint is the language of controversy. That language should be free from all defects; it should be lucid, unambiguous, free from hard technicalities, and so forth. Figures of speech have very little scope here also. But it strictly follows the rules of argument (the Tarka-śāstra and Hetu-śāstra). If it does not, it is generally condemned for faulty logic.

(3) Language of controversy

The fourth form is poetry in prose. Some say that it is divided in two classes, viz., ākhyāyikā and kathā. But others divide it in many classes. It is here that the question of style arises. There should, of course, be no glaring defects, and the figures of speech have a free scope. There are some guṇas or excellences that are inherent in one style, while there are opposites in another. Originally there were two styles; later on, there became many according to the countries where they prevailed. In advanced treatises style or rīti came to mean the use of compound words of different degrees. The Pāñcālī rīti uses compounds of two or three words, the Lāṭī, of five or six words,—seven at most. The Gauḍī allows the

(4) Poetry in Prose,
kathā and ākhyāyikā.

compounds of any number of words while the Vaidarbhi allows no compounds. It was when poetry in prose was the order of the day, that riti became the established discipline of rhetoric.

The fifth form of literature requiring the discipline of rhetoric is the drama. But drama
 (5) Drama, means much more than mere literary composition. It has much to do with the profession of actors and actresses; and for establishing this discipline on them, this section of discipline is called the Nāṭya-sūtra or Nāṭya-śāstra. It concerns more with how actors should behave on the stage than with grammatical defects, stylish excellences, and figures of speech. Not that they are neglected altogether but they are given a subordinate position. The whole Śāstra is concerned with the motions of the limbs, modulation of voice, involuntary expressions of the working of the mind, and accidental and superficial ornaments.

The sixth form of literature is concerned with poems
 (6) Mahā-kāvya in many cantos. For the discipline of writers of this class of poems, rhetoric is most needed. They have most of the higher characteristics of dramas without the help of the actors and the stage. The work is very difficult. It is the poet's words only which have to produce all the effects of a drama. Vāmana gave the highest place to dramas among all the nibaddha kāvyas to the neglect of mahā-kāvya and other forms of literature.

So far as we are aware, these are the six branches or forms of literature to which the discipline of the Alāṅkāra-śāstra is applied.

The first source of information about the Alaṅkāra-
First Source and the Nirukta. sāstra is to be found in Yāska's Niruk-
 ta. In Nighaṇṭu •III, 13, a list is
 given of the particles of comparison in
 the Vedic literature; and Yāska in his Nirukta illustrates
 the use of these particles, and incidentally speaks of bhū-
 topama, siddhopamā, rūpopama, and even luptopamā and
 quotes a definition of upama from Gārgya.

In the case of writing business prose, royal writs,
Second Source and the Artha-Sāstra. ordinary correspondences, the direc-
 tions are given in Bk. II, Prakaraṇa
 28, of Kauṭilya's Artha-sāstra. There
 we get some effective criticism of the art of writing and of
 literary composition, rather writs. The composition of
 writs should have the following characteristics:—(1) artha-
 krama, (arrangement of subject matter), (2) sambandha
 (relevancy), (3) paripūrṇata (completeness), (4) mādhyam
 (sweetness), (5) andāryam (dignity), (6) spaṣṭatvam (clear-
 ness). The doṣas or defects in composition to be avoided
 according to Kauṭilya, are:— (1) vyāghāta (contradic-
 tion), (2) punaruktam (repetition), (3) apa-śabda (bad-
 grammar), and (4) samplava (misarrangement of words).

There may be differences of opinion as to the date of the
 complete work of Kauṭilya, but that does not apply in the
 case of his chapter on writs. Because, at the end of it,
 it is distinctly stated that this chapter was written by
 Kauṭilya for Narendra (which is another name of 'andra-
 gupta) after consulting all śāstras and examining the prac-
 tice in vogue. So, this chapter was written late in the
 4th century B.C.

Since the advent of the six heretical teachers and
 Buddha in the earlier centuries, B.C. controversy be-

tween the different sects and between the different Schools of the same sect was the order of the day and lasted for centuries. The controversy used to be called *kathā*. During Aśoka's reign, in what is called the Third Saṅgīti or council, five hundred old monks wrote a work entitled *Kathā-vatthu* or points of controversy. Books were written on *vāda*, *tarka*, *vivāda*, and *hetu-sāstras*. These controversies were useful in two different ways. (1) It led to accurate knowledge of logic, and (2) to the accurate knowledge of *doṣa* and *guṇa* of composition. The controversialists were very keen about the exact import of words,—their connotation and denotation. But they were not much in favour of clogging the clear expression of words by figures of speech. But they were also very keen about clearing their language from the defects of logic or *hetu-sāstra*;—especially those who wanted to popularise the hard doctrine of *mokṣa* by writing *kāvyas* on it.

Prof. Tucci in an article, J.R.A.S., 1929, July, on Buddhist Logic before *Diṅ-nāga*, mentions several works on *Tarka-sāstra*. In Part marked II, *Asaṅga* and *Sthiramati* speak of *vākyas* as *śuddha-vākya*, *vivāda-vākya*, *apavāda-vākya*, *saṃvāda-vākya* and *upadeśa-vākya*. Among the adornments of speech is mentioned perfection of phrases, and this perfection depends on five things :—(1) devoid of rustic expression. (2) easy, (3) evident, (4) coherent, and (5) of good meaning.

Among the *vacana-doṣas* of 9 kinds, there is one called *vyartha* which again is divided into 10 sub-sections: (1) *anarthaka*, (2) *apārthaka*, (3) *yukti-hāni*, (4) *sādhya-sama*, (5) *jāti*, (6) *arthānupalabdhi*, (7) *asambaddha*, (8) *anīṣcita*, (9) *siddha-sādhya*, and (10) of wrong doctrines. In a controversy these *doṣas* lead to the defeat of the party committing these.

In the Nigraha-sthāna section of Nyāya-sūtra as settled by Vācaspati Miśra in his Nyāya-sūci-nibandha, there are two adhikaraṇas, viz., the second and the fourth which relate to language and thus come within the range of rhetoric. The doṣas are: (1) arthāntara, (2) nirarthaka, (3) avijñātārtha, and (4) apārthaka. These form the second adhikaraṇa. Repetition of words is called punarukta and repetition of word and sense when the meaning is clear is also called punarukta. These two form the fourth adhikaraṇa.

The defects of argument are said to be of four classes in the Nyāya-sūtras; viz., (1) hetvābhāsa (when things look like hetu but they are not so), (2) chala or quibbles, (3) jāti (opposition to argument by similitude and dissimilitude), and (4) nigraha-sthāna (points of defeat). Of these, the chala or quibbles is purely a defect of language. For example:—this man has come from Nepal because he has a 'nava' (new) blanket. The opponent says this cannot be; for he has only one and not 'nava' (nine) blankets.

Professor Ui in his work on the Vaiśeṣika Sūtra of ten padārthas has proved that the Nyāya-sūtras are quoted by the Buddhist logician Harivarmā in the 3rd century A.D. So the Nyāya-sūtras may safely be placed in the 2nd century A.D. or even earlier; and the discipline of the language of controversy began before that time.

The word kathā did not always mean controversy, though in the Nyāya-sūtras vāda
Fourth Source. (controversy for ascertaining truth)
jalpa (controversy for humiliating an opponent) and
vitaṇḍā (controversy for the sake of controversy) are included in kathā. Yet in light literature kathā has a

different meaning,—story. The oldest of these stories was written in the Bhūta-bhāṣā in the 1st century A.D. Since then, there had grown many Kathās among the Hindus, Jains, and Buddhists.

Ākhyāyikās, short ones, are very familiar in the Brāhmaṇa literature of the Vedas. In classical Sanskrit also, there are many works called Ākhyāyikās. Daṇḍin says that the difference between the kathā and ākhyāyikā is nil; but Vamana says that there are many more varieties of poetry in prose. It is in writing long works in prose that the necessity was first felt for rīti or different styles of writings. Later on, when the numbers of rītis were settled, they were transferred to poetry also. As I told already, that in the opinion of later rhetoricians rīti meant the use of longer or shorter compounds, or no compounds.

The drama had its origin, says Bharata in his Nāṭya-sāstra (I. 17), in Brahmā who took the dialogues from the Ṛg-veda, acting from the Yajur-veda, songs from the Sāma-veda and rasa from the Atharvan. I think, in saying so, Bharata, the chief interlocutor in the Nāṭya-sāstra compares the drama with a sacrifice.

In all sacrifices, the professors of all the three Vedas participate, and sacrifices were regarded in ancient India as the greatest work that man can do. The sacrificial hall and the sacrificial altar had a variety and beauty of construction which taxed all the resources of Vedic art and imagination. The sacrificial hall was usually a projection of the fire-house in which a perpetual fire was

Fifth Source, and the
Nāṭya-sāstra.

The Vedic sacrifice
and the drama.

kept burning by every twice-born man worth the name. At the further end of the *vedi* or sanctified ground, there used to be a fire-pit much larger than that kept in the fire-house. There the objects of offerings to the gods were kept arranged. These offerings may be either animals or vegetables, may be single objects or a combination of objects. There were wooden glasses in which the frothing juice of soma used to be kept ready for the use of the gods.

The idea was that the gods, invisible powers, hover round the fire-pit and anything that is put in the fire is eaten by these invisible gods. Close to the fire-pit sat the *Adhvaryus* or priests professing the *Yajur-veda*, who pronounced the sacrificial formulæ and put the offerings into the fire. Fire was regarded as the mouth of the gods and anything put in the fire was eaten by the gods. The *Yajur-vedi* priests did all the manual and physical work in a sacrifice. At the end opposite to that on which they sat were a row of priests, the *Hotās* and the *Udgātās*, *i.e.*, priests professing the *Ṛk* and the *Sāma Vedas*. Their number was not fixed. At the call of the *Hotās* or the callers, or the invokers, the gods used to come close to the fire and at a hint from them the *Adhvaryus* put things into the fire and the celestial feasts began. It was a general custom in ancient India which up till now lingers in some parts that high feasts were accompanied with music, both vocal and instrumental. As soon as the godly feasts began the *Ud-gātās* or the *Sāma-vedi* priests raised their chants. The whole effect was a magnificent one and it had a dramatic effect. Well might *Bharata* say that *Brahmā* in creating theatres or dramas, took recitation from the *Ṛg-veda*, the songs from the *Sāma-veda*, and the acting from the *Yajur-veda*. By saying so, *Bharata* indicated that the drama had its origin in sacrifices, or at

least dramas were compared to sacrifices. Bharata also says that Brahmā took rasa from the Atharva-veda, *i.e.*, the Veda professed by the superintending priest or priests with an implied comparison with the manager of the stage. Everything that is mysterious and cannot be explained is generally attributed to Atharva-veda; and nothing can be more mysterious than rasa. One reads a piece of fine poetry and tears trickle down from his eyes! One looks at dramatic acting and becomes fired with heroic sentiments! The relation between hearing of poetry and seeing of drama on the one hand, and the tears and heroic sentiments on the other is a mystery; and this mystery is attributed to Atharva-veda.--the Veda of mysteries.

Unlike the criticism from the first four sources which is merely analytical, the criticism from the fifth source, (it does not look into the beauties of syllables, words, sentences, their meaning and their arrangement), takes in the whole panorama of the drama and gives directions how to enjoy it. It is a pleasure to turn from those minute details with which our rhetoricians generally deal to the enjoyment of rasa and the enchantment of siddhi or success insisted upon in the Bharata Nāṭya-sāstra.

The sixth source for the discipline for which the aid of the rhetoricians is invoked, is the
 Sixth Source. mahā-kāvya. But I am sorry to remark that no justice has been done to this class of poetry by Indian rhetoricians as a rule. From Daṇḍin downwards many of them have given definitions of mahā-kāvyas divided in sargas. Every definition suggests to me the idea that the author is anxious to include some epic work of his time into it. There is none comprehensive enough to include all epics in the definition. Raghu-vaṃśa cannot

be included into any definition of any of the earlier writers ; till Viśva-nātha in the 14th century included it in his definition,—“Eka-vaṃśa-bhavā bhūpāḥ kulajā vahavopi vā”. No attempt has ever been made by any writer of rhetoric to show the synthetic beauty of a kāvya in the same way as Bharata has done in his work. Look into any work on rhetoric, you will scarcely find two verses taken together to explain any synthetic beauty ; and the synthetic beauty cannot be understood except by long quotations. Bhāmaha has often risen to higher criticism, but this only to find fault and not to explain beauty. He condemned Dūta-kāvya as ‘ayuktimat’ ; he condemned some work on Udayana as impossible. The Dhvani-kāra and his followers rose to very high criticism,—in fact have given the philosophy of rasa, but none of them have ever attempted to explain synthetic beauty in a mahā-kāvya.

Bharata's Nāṭya-śāstra.

The earliest author of the Nāṭya-śāstra is said to be Brahmā himself. He took conversation or recitation or dialogue from the R̥g-veda, songs from the Sāma-veda, acting from the Yajur-veda, and the aesthetic enjoyment from the Atharva-veda (Nāṭya-śāstra, chap. I, verse 17). This plainly shows that the drama originated after the composition and the compilation in Saṃhitā form of the four Vedas. The relation of the Brāhmaṇa literature with drama has not yet been investigated.

Its relation, however, with the Sūtra literature is intimate. Pāṇini in his sūtras speaks of two Nāṭya-sūtras ; one by Śilāli (Pāṇini IV, iii, 110) and the other by Kṛṣāśva (P. IV, iii, 111). We do not, indeed, know anything of these sūtras except their names, but they are Nāṭya-sūtras.

and they presuppose the profession of actors and they presuppose an extensive dramatic literature necessitating the composition of works on dramaturgy. There was not one sūtra, but two, compiled at different times and in different countries, as their names are governed by different sūtras and have different suffixes. They were not composed (kṛta), for then they would be governed by Pāṇini IV, iii. 116: but spoken ('prokta') *i.e.*, compiled from tradition (P. IV, iii, 101). This invests the Nāṭya-sūtras with semi-vedic dignity.

Tradition ascribes a Nāṭya-sūtra to Bharata also. He is credited with having composed two sūtras;—one on dramaturgy and another on instrumental music. (Uttara-carita, Act 4.) In the large work in 6,000 ślokas called Bharata's Nāṭya-śāstra, he is the principal interlocutor. It is the largest work on dramaturgy, nay, on rhetoric and alamkāra extant. It has the advantage of having been commented upon by no less a person than Abhinava-gupta, one of the best Kāśmārian scholars in the best days of its literary history. But it is a śāstra and not a sūtra. It is written in śloka metre and is of considerable extent. These large works on śloka metre came in vogue after the close of the sūtra period about 2nd century B.C., and there are evidences to show that this work was written about that time. For in chap. XXI, verses 89-90 (Kavya-mālā edition) it mentions Śakas, Yavanas, and Pahravas together; and it is a well-known fact that these nations were the ruling powers in Asia and North-west of India from 2nd century B.C. to 2nd century A.D.;—and instead of writing 'Pahlavas' for Parthians, it writes Pahravas,—so near to the old Greek spelling of the word 'Pārthavas'.

Literature in the form of interlocution also came in vogue about this time. In the Mahā-bhārata and the earlier Purāṇas, there are interlocutions in interlocution to several degrees. But throughout this work, the interlocution is single, *i.e.*, it is between Bharata and the ṛsis. That also stamps it as more ancient than similar works written in the form of interlocutions. Even, that form of interlocution is absolutely discarded in many chapters.

Another argument of the antiquity of the Bharata Nāṭya-śāstra is to be found in the 17th chapter of the book, in which language and dialects are enumerated and classified. In that chapter Sanskrit and Prakrit are spoken of, not as languages or dialects, but as modes of pronunciation (pāṭhya). In fact, the chapter opens with this statement. Bhāṣā, according to the position of persons speaking it, is divided into four ; as (1) Ati-bhāṣā, (2) Artha-bhāṣā, (3) Jāti-bhāṣā, and (4) Jātyantari-bhāṣā. In all these the modes of pronunciation are Sanskrit and Prakrit (v. 30). According to countries, these bhāṣas are seven, *viz.*, (1) Māgadhi, (2) Avantijā, (3) Prācyā, (4) Surasem, (5) Ardha-māgadhi, (6) Vāhlikā, and (7) Dākṣiṇātyā. The ‘vi-bhāṣās’ or dialects are seven, *viz.*, (1) Śavaras, (2) Ābhiras, (3) Caṇḍālas, (4) Sacara, (5) Draviḍa, (6) Uḍraja, and (7) of Jungle people. The dialects not to be used in a drama are those of Varvara, Kirāta, Andhra, and Draviḍa (?) (verse 57). This enumeration and classification of languages and dialects seem to precede the composition of Prakrit and Pali grammars, and therefore may be safely placed in the 2nd century B.C., when Patañjali was writing his Mahā-bhāṣya for the use of the śiṣṭas only or higher classes, and for keeping off the influence of the spoken vernaculars.

There is a tradition that when Nahuṣa, an early king of the lunar race, became Indra or the lord of Heaven and was entertained by dramatic performances by Bharata, he requested the celestial dramatist to give dramatic performances on earth. Bharata reluctantly consented and brought down Apsaras and Gandharvas on Earth. They remained there for a long time and had a progeny. When the progeny grew up, they went back to Heaven leaving this progeny to perform and act dramas on earth. Their descendants proud of their celestial origin and of the success of their art began to caricature the ṛṣis and they in their wrath cursed them to be Śūdras. Thus the profession came to be regarded as low and the actors as Śūdras. This old tradition is borne out by a statement in Kauṭilya's Artha-śāstra, where it is said, (Bk. I, Ch. 3). "Śūdrasya dvijāti-śuśrūṣā kāru-kuṣilava karma ca." So in Kauṭilya's time, the profession of actors was relegated to the Śūdras. This shows that the Nāṭya-śāstra in which the tradition is embodied is a very old work.

Chapters XIV and XV of the Nāṭyaśāstra treat of Prosody as a part of vācika abhinaya or acting in words. In these two chapters, the author follows the chandaḥ-sūtras of Piṅgala which divides chandaḥs into three classes,—*viz.*, gaṇac-chandaḥ, mātṛac-chandaḥ, and akṣarac-chandaḥ. Later writers on prosody, however, have taken no notice of gaṇac-chandaḥ. They were satisfied with two classes of chandaḥs,—mātrā and akṣara. In chapter XXXII, 2, Bharata treats of chandaḥ as a part of gita and calls these chandaḥs dhruvās. In this chapter also he follows the lead of Piṅgala which fact shows that Bharata is nearer to Piṅgala in time than other

Classification of chandaḥ in Bharata. — Piṅgala and Bharata.

prosodists. Piṅgala was the aged teacher of the sons of Bindu-sāra and he must have flourished during the last half of the 4th and the first half of the 3rd century B.C. Bharata may, therefore, be placed safely in the 2nd century B.C. or thereabout.

Bharata's Nāṭya-śāstra is a śāstra, *i.e.*, an extensive work written in śloka metre like other śāstras. It is not a sūtra written in the form of Vedic sūtras of Āpastamba, Bodhāyana, and others. The characteristics of ancient sūtra literature are:—(1) they are written in aphoristic style in prose; (2) every section of it begins with the 1st person plural in future tense of a root in denoting either speaking or explaining, e.g., vyākhyāsyāmaḥ, vakṣyāmaḥ, etc.,—(3) it may have kārīkās to support the purport of a sūtra.

These sūtra works are often accompanied by bhāṣyas written in classical Sanskrit while there are many Vedic expressions in the sūtras themselves. Kauṭilya distinctly says that he has combined sūtras and bhāṣya in his Artha-śāstra. He calls it a śāstra though it is written in the sūtra and bhāṣya form. Vātsyāyana's Kāma-sūtra is written in the same style as Kauṭilya's, but it is there called a sūtra. Bharata's Nāṭya-śāstra is no sūtra in any sense of the term; but it has many fragments of sūtra works imbedded in it. One notable instance of this begins after the 33rd verse of the sixth chapter and continues to the end of the seventh chapter. In these chapters Bharata speaks of a sūtra, its bhāṣya, its saṃgraha, its kārīkā, and its nirukta. He defines the last three in śloka metre;—saṃgraha, in verses 9 and 10, kārīkā, in

verse 12, and nirukta, in verses 13 and 14, chap. VI. He gives the whole of the saṁgraha of Nāṭya-śāstra in verses 15-33, chap. VI. Here the word saṁgraha means table of contents. At the second half of the 33rd verse he says,—“I have spoken in brief of a collection of topics (saṁgraha) in a work on dramaturgy”. Then he proceeds,—“Now I will speak on an exposition of sūtra and its grantha;—by which term the commentator means its bhāṣya (Gaekwad—Edtn., chap. VI, 34, and Kāvya-mālā Edtn. chap. VI. 32).”

Then commences a treatise in prose and verse in the regular sūtra form to the end of chap. VII, commencing with—“tatra rasān eva tāvad ādau abhivyākhyāsyāmaḥ”. As I have said before all sūtra works, their chapters and sections commence with the 1st person plural of some verb denoting ‘speaking’ or ‘explaining in the future tense’; and in this treatise such verbs are used at least seven times, showing that there were as many sections in this portion of the original sūtra work. In this treatise the sūtras are accompanied with bhāṣyas and other explanations and derivations, and they are supported by kārīkās. The 9 rasas or aesthetical enjoyments are defined individually. Their causes, effects, and accessory emotions are then enumerated. Each individual case then is summed up in some kārīkās. Similarly, the 8 or 9 permanent emotions, 33 transitory emotions, 8 involuntary expressions of emotions are described; and each individual case is summed up in kārīkās. These kārīkās are of two sorts;—some in the śloka metre and others in āryā. In three cases both the śloka and āryā are quoted:—

- (1) Atrāryāḥ ślokāśca bhavanti—VI. 104.
- (2) Atrā ślokastāvad āryā ca—VII. 79.
- (3) Atrāryā-ślokau—VIII. 105.

In these instances, Bharata the interlocutor himself speaks of two sorts of kārikās. But there are other instances in which both are quoted without Bharata saying that they are so, as in the case of hāsyā-rasa,—where both āryās and ślokas are quoted.

The examination of this treatise in the Bharata Nāṭya-śāstra leads to the following results :—

- (1) The treatise is earlier than the Nāṭya-śāstra and consists of sūtra, bhāṣya, nirukta, and two sorts of kārikās.
- (2) The two sorts of kārikās are nearest to the śāstra in time, though one set may be several decades earlier than the other.
- (3) Earlier goes the nirukta explanations, or the derivation of technical terms.
- (4) Earlier still goes the bhāṣya.
- (5) Earliest goes the sūtra itself.

So from the sūtras to the śāstra there were five stages of development and they may have taken five centuries. The Sūtra then may be placed in the 7th century B.C., *i.e.*, about two centuries earlier than Pāṇini, who bears testimony to the composition of two Naṭa-sūtras before him,—one by Śilāli and the other by Kṛṣāśva.

Five stages of development from the sūtra to the śāstra form.

The treatise which is thus imbedded in chaps. VI and VII of Nāṭya-śāstra, speaks of aesthetic enjoyment of drama. But everywhere in the 58 sections in which it is divided are given directions to the actors how to express the bhāvas, and so it forms an integral part of a Naṭa-sūtra. In

every section there are such directions as “*abhinetaṅvyaḥ*”—should be enacted;—“*abhinayaḥ prayoktavyaḥ*”—performance shown and “*abhinayet*”—should perform,—and so on.

That the long work in śloka metre is much later than the sūtra work imbedded in it, is evidenced by the fact that the long work speaks of dramatic rasas as eight. (G.VI.16.) The sūtra treatise speaks of them as nine. The Gaekwad Edtn. based on 40 MSS. has a
Enumeration of rasas. ninth rasa, *vi.*, śānta; which the Kāvya-mālā Edtn. based on two MSS. only, has not. Taking the former as more authentic, as it is supported by the commentator Abhinava-gupta, it becomes very difficult to solve the problem of eight or nine rasas in drama, except on the supposition that in times more ancient than the Nāṭya-sāstra, śānta, too, was regarded as a dramatic rasa. Abhinava-gupta has made an immense effort to establish that śānta, too, is a rasa in dramas and has appealed to all sorts of authorities; yet he is not convincing. The arguments of his opponents seem to have greater force than all his apologies.

Reading through the Nāṭya-sāstra, we often find fragments of sūtras incorporated in it. Beside the treatise in chaps. VI and VII, there is another imbedded in chaps. 28-32, beginning with—, *ātodya-vidhim idānīm vakṣyāmaḥ*—XXVIII. 1. It is, I believe, a fragment of Traurya-trika sūtra by Bharata mentioned in the Uttara-rāma-carita. It also has all the characteristics of a sūtra work with *bhāṣya*, *nirukta*, and *kārikā*.

The Nāṭya-sāstra has a chapter on literary criticism.

Literary criticism in
Bharata.

It is the 16th chapter of the Kāvya-mālā Edtn. The figures of speech enu-

merated here are only four. There is no classification of figures of speech relating to words and to their meaning. The four figures of speech are simile (*upamā*), brilliancy (*dīpaka*), metaphor (*rūpaka*), and repetition of three, four or five letters in the same order but with different meanings,—if there is any meaning at all it is *yamaka*. The figures of speech are of the most rudimentary character. There are some rudimentary subdivisions in *upamā* and *yamaka* (vs. 41-82).

The *doṣas* or faults of poetic composition are ten only.

They are:—(1) *Gudhārtha*, (2) *Arthān-*
Doṣas. tara, (3) *Artha-hina*, (4) *Bhinnārtha*,
 (5) *Ekārtha*, (6) *Abhiplutārtha*, (7) *Nyāyād-apeta*, (8)
Viṣama, (9) *Viśandhi*, and (10) *Śabda-cyuta* (XVI. 84.)

The *guṇas* or excellences of poetical composition are also ten. They are:—(1) *Śleṣa*, (2)

Guṇas. Prasāda, (3) *Samatā*, (4) *Samādhi*,
 (5) *Mādhurya*, (6) *Ojaḥ*, (7) *Pada-saukumārya*, (8) *Artha-*
vyakti, (9) *Udāratā*, (10) *Kānti* (XVI. 92). In verse 104,
Bharata gives the use of these figures of speech, defects, and
 excellences, so far as they relate to *rāsa* in a drama.

In a drama or in any poetic composition, the plot is the main thing. The plot is the story;

The drama. —the story which runs throughout the
 poem is called the *ādhikārika* or principal. But there may
 be plots within plots or stories within stories; and these
 are called *prāsaṅgikas* or episodes. But episodes always
 form a subordinate part and help in the development of the
 main plot. The main plot is divided into five sections:
 (1) commencement, (2) effort, (3) possibility of fruition,
 (4) probability of fruition, and (5) fruition. These sections

come one after another in this order. The episodes are not governed by these five sections.

Apart from the plot, there are five poetical necessities (artha-prakṛtayaḥ). (1) The central idea (bīja), the central idea gradually develops and ends in fruition. (2) The tie (bindu). Whenever the thread of the story is lost the bindu connects them; and this connecting process may be repeated till the end is attained. (3) Accident (patākā). It is an unconnected incident which helps in the development of the main idea. (4) Detached event (prakāri)—when the accident does not help in the development of the main idea. (5) Fruition (kārya)—when fruition of the main plot is accomplished.

There is another point of view from which the plot of a drama is looked at. From this point of view, a drama is said to have five limbs. (1) Mukha, in which the central idea is mooted. (2) When the central idea seem apparently to be lost, that is called pratimukha. (3) When there is a doubt whether the central idea will be revived or not and there is a search for it, it is called garbha. (4) When the central idea comes out of the garbha either by temptation, by wrath, etc., it is called vimarśa. (5) When the central idea together with the poetical necessities, mukha and others is developed, it is called nirvahaṇa or end. This is a synthetic criticism of a drama.

Another piece of synthetic criticism is to be found in chaps. VI and VII, where the processes by which the aesthetic enjoyment is developed have been given. This is a long process; and the aesthetic enjoyment has been said as mysterious by Bharata, coming from the Atharva-veda.

The mystery would be cleared up in the later history of the *Alaṅkāra-śāstra* when a third function of words entitled *dhvani* or reverberation was thought of.

Kāvyaḍarśa of Daṇḍin.

Kāvyaḍarśa of Daṇḍin as published has three chapters, and a fourth is mentioned in III, 171 entitled “*Kalā-paricchedaḥ*.” The first three *paricchedaḥ*s are (I) *Mārga-vibhāga* (style), (II) *Arthālaṅkāra vibhāga* (figures of speech relating to the meaning of words), (III) *Śabdālaṅkāra-doṣa-vibhāga* (figures of speech relating to words, and defects). *Guṇas* (excellences of composition) have been dealt with along with style in *pariccheda* I.

The name means mirror of literature in which the fame of ancient kings is so reflected that the reflection remains when the things reflected are gone.

The name- “*Kāvya-
darśa*.”

No hard and fast definition of Poetry is aimed at. The work defines the body of Poetry as a string of words with a desirable meaning. There may be a difference of opinion as to the meaning of the word ‘desirable’. But that does not matter. It is the most comprehensive definition of literature, (and not of Poetry alone), for nobody would write anything with an undesirable meaning. The body should have decorations, and these consist in *alaṅkāras*, *i.e.*, figures of speech relating to either words or to their meanings. The author does not aspire to higher definition of Poetry. He speaks of the utterances of his predecessors and of usage as his guiding principle. He thinks that the business of the world is conducted by the speech of *śiṣṭas* and of those trained by *śiṣṭas*. The word *śiṣṭa* he takes from, I believe, the Great Commentary.

Definition.

After this preliminary, the author goes straight to the division of poetry according to form : *i.e.*, poetry, prose, and mixed. (1) In poetry he includes not only epics divided in sargas, but one-verse poems and short pieces with two, three or more verses. In fact, great stress is laid in the whole of the *Alaṅkāra-sāstra* on the latter form of poetry. Many of the early Sanskrit and Prakrit poems are mere anthologies. (2) In prose are included *kathās* and *ākhyāyikās*. (3) The mixed means and includes dramas (which the author does not intend to treat of) and *campū*.

Daṇḍin again classifies *kāvya* according to its language. These are four,—Sanskrit, Prakrit, Apabhraṃśa, and Mixed. (1) Sanskrit he calls the celestial speech. (2) Prakrit includes (i) *tat-sama*, (ii) *tad-bhava*, and (iii) *deśi*. He names *Mahārāṣṭrī* as the best of Prakrits in which are written works like the *Setu-bandha*. (3) The languages of *Āhīras* and others are spoken of as *Apabhraṃśa*; and Daṇḍin gives *Bṛhat-kathā* as an example; but takes the precaution to say that *Sāstra-kāras* call any language outside Sanskrit as *Apabhraṃśa*. Mixed language is summed up cryptically in three words—“*Nāṭakādi tu miśrakam*”. The commentators have explained that this means that *Nāṭakas* are written partly in Sanskrit, partly in Prakrit, and partly in *Apabhraṃśa*. This explanation is unsatisfactory as it is a form of literature, and not a language. But a better explanation of the above definition is now available, when we know that there was a mixed language in which the *Mahāvastu-avadāna*, the *Ratna-saṅcaya-gāthā*, and other works were wholly and (2) *Sad-dharma-puṇḍarika* and (1) *Lalita-vistara* were partially written. The oldest form

Classification of poetry
according to form.

Classification of poetry
according to language.

New explanation of the
'Mixed' language.

of Sad-dharma-pundarika as found in the Taklamakan desert is wholly written in that language ; and it is wonderful that undoubtedly the oldest historical drama yet discovered is written in this language. The drama, I mean, is Śāradvatī-putra-nāṭaka by Aśva-ghoṣa found in the same desert. All post-Aśoka inscriptions in Sāñcī and Mathurā are also written in this language. This language was first discovered by Rājā Rājendra-lāla Mitra who calls it the Gāthā language, for, he found it in the gāthās of Lalita-vistara. Senart calls it mixed Sanskrit. He finds Sanskrit and Sanskritic forms of words in the same sentence and has written a grammar of it. In Daṇḍin's time, perhaps, the dramas used to be written in this language in the locality in which he flourished.

Languages used in dramas have been enumerated already when dealing with Bharata. He knows no Mahārāṣṭrī,—he uses the word Dākṣiṇātyā in its stead. Daṇḍin uses the word Mahārāṣṭrī. Perhaps in his time it has become Mahārāṣṭrī, though he also uses the word Dākṣiṇātyā and criticises their methods of writing poetry (Daṇḍin I. 60, I. 80).

The word rīti is not used by Daṇḍin. He uses the phrase—‘girāṇ mārḡaḥ’ and they are two only according to him, Vaidarbhī and Gauḍī ; though there are many in which there may be some difference, but no clear distinction. The Vidarbha people were fond of ten excellences while those of Gauḍa, their opposites.

The second chapter is devoted to figures of speech ; and these are divided into circles, each circle showing many varieties. The figures relate to the meanings of words. Of the figures

relating to words, the yamaka is treated in full in the first part of Chapter III. Then come riddles, 16 in number. These, the author thinks, are the right ones ; the rest are mere quibbles. Before the riddles and after the yamakas come the bandhas or acrostics or letters of a verse made into shapes of flowers, vases and so on which are treated as *śabdālaṅkāra*. Then come the *doṣas*,—defects or faulty words, faulty meanings, mistakes of fact, mistakes of observation, and so on.

The author does not mention any poet or critic by name. But he speaks of his predecessors in *Alaṅkāra-śāstra* in general terms. Much has been made of quotations, not attributed to any individual author in Daṇḍin in recent chronological discussions. But I think, they are, and will ever remain unconvincing. Historical and geographical statements in a work are likely to be more to the point. So far as the age of *Kāvyaḍarśa* is concerned, I forward two points :—

Historical and geographical statements in Daṇḍin.

(1) In the riddle,

“*Nāsikyamadhyā paritaścaturvarṇa-bibhūṣitā*

Asti kācit purī yasyām aṣṭavarnāhvayā nṛpāḥ”

(III. 114).

which means, “There is a city in the name of which there is a nasal in the middle and four letters on the sides and its kings have eight letters in their titles or patronymics. The city is *Kāñcī*, with a nasal in the middle and two letters on both the sides. The Bengali commentator of the 19th century says, the kings were *Puṇḍrakas* with eight letters. But this is impossible, inasmuch as *Kāñcī* is far—far away from North-Bengal where the *Puṇḍrakas* lived. I think, the author means the *Pāṇḍyakas* who were not far from *Kāñcī*.

It is a fact that the Coḷas were the inhabitants on both sides of the Kāveri. Their ancient capital was Uraga-pura or Uraiura. There was a time, however, when the Coḷas were not on the Kāveri and Pāṇḍyas were lords in Uraga-pura, their capital. For Kāli-dāsa says :—

Athoragākhyasya purasya nātham
 Daubārikī devasamīpametya.
 Itaścakorāksi vilokayēti
 pūrvānuṣiṣṭāṃ nijagāda Bhojyam.
 Pāṇḍyōyam aṃsārpita-lamba-hāraḥ . . . etc.

(R. VI, 59)

This shows that in Kāli-dāsa's time, a Pāṇḍya king was ruling in the capital of the Coḷas. The Kāvyaḍarśa makes the Pāṇḍyakas rulers of Kāñci which is several miles north of the Coḷa capital. So, if it is possible to ascertain when the Pāṇḍyas drove away the Coḷas from their capital and Kāñci, it will be possible to ascertain the age of Kāli-dāsa and of Daṇḍin. It may be asserted here that Hiuen Tsang about 640 A.D. finds the Coḷas at Kaḍappā 200 miles north from Kāñci.

(2) Two kings are mentioned in the Kāvyaḍarśa, viz., Rāja-varmā in Chapter II, verse 279, and Rāja-sena III, 66. The progress of archæological research may bring the ages of these kings to light. In III, 166, the example runs :—

Coḷaḥ Kālāguru-śyāma-kāveri-tīrabhūmayāḥ.
 Iti deśa-virodhinyā vācaḥ prasthānamidṛṣam.

This is an example of wrong country. Aguru never grows in South-India ; and Coḷa was far away from the banks of the Kāveri when this book was written.

Daṇḍin's Kāvyaṅdarśa had many commentaries in Bengal in recent times. I.O. 1128 Kāvya-tattva-vivecaka-kaumudī. (I.O. 1128). speaks of one Kāvya-tattva-vivecaka-kaumudī by Kṛṣṇa-kiṅkara Tarka-vāgīśa of Gopāla-pura. Daṇḍin does not speak of rasa; yet the commentator says,—rasa is the soul and body of Poetry, which certainly is not the idea of Daṇḍin. Rasa plays no part in the Kāvyaṅdarśa. The commentary was written early in the 18th century, as the copy available was transcribed in Śaka 1704.

Paṇḍita Prema-caṇḍa Tarka-vāgīśa, the first Bengali Professor of Alaṅkāra in the Sanskrit College, Calcutta, also wrote a commentary entitled 'Mālinya-proñchani', in which also he says that the utterance of good poets delights the heart at every step by dhvani or reverberation. The idea of dhvani or reverberation is at least 500 years later than the time of Daṇḍin. These commentaries may be good treatises on alaṅkāra at the time of the writer, and they may expound the ideas of the author by more advanced ideas of later times, but they are not historically true commentaries. They may show uncommon rhetorical acumen, and may have done useful work at their time, but as an exposition of the text they are at best unreliable.

Kāvyaṅdarśa-vyākhyā by Taruṇa Vācas-pati forms the number 12834 of the Mad. Catalogue. Kāvyaṅdarśa-vyākhyā (Mad. 12834). It comments on the first three paricchedas only.

Another commentary of the Kāvyaṅdarśa is entitled Hṛdayaṅgamā the author of which is not known. These two are known as ancient commentaries. Hṛdayaṅgamā (Mad. 12833).

Kāvya-lankāra of Bhāmaha.

Bhāmaha's Kāvya-lankāra is perhaps the most important work on rhetoric yet found. It has been described in No. 12920 of the D.C.S. MSS. of Madras. The only MS. available is this one, from which in 1909 Prof. K. P. Trivedi published the work in an appendix to Vidyā-nātha's Pratāpa-rudra-yaśo-bhūṣaṇa in Bombay Government Sanskrit Series. Two young graduates, Baṭuka-nātha Śarmā, M.A., and Bala-deva Upādhyāya, M.A., have published it in Kāśī Sanskrit Series—with a long introduction discussing its chronology.

We know nothing about the author, Bhāmaha, except this, that he was the son of Rakrila-gomin from the last verse of his work. Bhāmaha divides his work in six chapters and five heads :—

- (1) Chapter I in 60 verses, treats of the body of poems.
- (2) Chapter II and III in 160 verses, treat of Alaṅkāras.
- (3) Chapter IV in 50 verses, treats of doṣas or defects of composition.
- (4) Chapter V in 70 verses, is written on Nyāya.
- (5) Chapter VI in 60 verses, is written on the purity of speech.

As he has projected the subject matter of chapter II into chapter III, I see that he has projected that of chapter IV into chapter V. Though he calls chapter V Nyāya-nirṇaya, it is really a projection of the 4th chapter. Nyāya comes in in connection with the defects of writing. I think the 6th chapter also is a projection of the 4th. It treats of purity of speech ; i.e., absence of doṣas.

Bhāmaha's classification of poetry is given in English by Dr. De, and I quote it, because it clearly sets forth Bhāmaha's ideas :—

“Then follows the classification of poetry—

- (i) according to form, into poetry or prose ;
- (ii) according to the language employed, Sanskrit, Prakrit, and Apabhramṣa ;
- (iii) according to the subject matter, into fourfold divisions :—

- (1) So far as it deals respectively with incidents human or divine ;
- (2) incidents invented by the poet's imagination ;
- (3) incidents based on the several arts, and (4) sciences.

(iv) according to the conventional way of grouping compositions into fivefold recognised divisions, *viz.*,

- (a) sarga-vandha (mahā-kāvya) ;
- (b) abhinayārtha (drama) ;
- (c) ākhyāyikā ;
- (d) kathā ; and
- (e) anibaddha kāvya (*i.e.*, detached poems like gāthās or individual śloka).

After this Bhāmaha in I, 30 says,

“Yuktaṃ vakra-svabhābōktyā sarvamevaitad iṣyate.

Vaidarbham anyad astīti manyante sudhiyōpare.”

All this certainly seems to be connected with expressions, humorous and plain. This seems to be a fifth classification of kāvya by Bhāmaha according to the manner of expression.

Comparing Bhāmaha's classification of kāvya with that of Daṇḍin we find that he discards the miśra form of poetry and the miśra form of language. Daṇḍin's

Bhāmaha, an improvement on Daṇḍin.

description of poems in prose and poems in verse, Bhāmaha divides under a different principle, *viz.*, external form. All this seems to be an improvement on Daṇḍin.

The essentials of poetry are again divided by Bhāmaha in *svabhābukti* and *vakrokti*, or in natural speech and crooked speech, or in plain words and humorous words. This is a new principle of division and it is also an improvement on Daṇḍin who includes both these in *Alaṅkāra*.

Bhāmaha's classification of poetry according to the nature of subject introduces a new element which is wanting in Daṇḍin. The *Śāstrāśraya kāvya* and the *Kalāśraya kāvya* were peculiar ideas of Bhāmaha, not to be found in the *Alaṅkāra śāstra*.

The *mārgas* of Daṇḍin, *Vaidarbhī* and *Gauḍī*, are not accepted by Bhāmaha. He does not think these to be different modes of writing. He tolerates the *mārgas* as a matter of tradition. He lays some stress on the humorous way of writing poems (I. 31-33).

Daṇḍin does nowhere in his work aim at higher and general criticism of poetry. In the courts of Indian princes, in the present day, there are poets who form castes; who are experts in composing extempore verses and short extempore poems. Daṇḍin seems to have laid down rules for the discipline of this sort of poets, who certainly existed in ancient times also, perhaps in greater exuberance. He is more concerned with verbal criticism, criticism of forms, and figures of speech. But Bhāmaha often aims at general criticism. He considers the practice of poets to send as messengers inanimate objects like the cloud, air, and the moon, and

sentient beings without speech, as bees, parrots, ducks, doves, and others as unreasonable. How could they do the work of a messenger is not understood. But if the sender of the message becomes mad or insane owing to anxiety, such actions may be tolerated; and many intelligent poets have used this sort of messengers. So Bhamaha does not approve of the *dūta-kāvyas*, but tolerates them. Daṇḍin does not say a word about them.

Much has been made by modern critics from these statements of Bhāmaha to speculate whether Bhāmaha knew Kāli-dāsa's *Megha-dūta*. From Bhāmaha's wordings, in verses 42-44 of chapter I, it is clear that in his time there were many *dūta-kāvyas*,—for Bhāmaha enumerates seven animate and inanimate objects sent by these poets as messengers. It is well-known that a lady in love in *Ghaṭa-karpara's* short poem sends the cloud as her messenger to her lord; and the message was successful as the lord returned after a few days. So, in Bhāmaha's time, there were many *Dūta-kāvyas*; but he does not approve of them as they were unreasonable, but tolerates them if the sender of the message is mad on account of passion or anxiety. In the case of *Ghaṭa-karpara's* lady in love, she makes the cloud her messenger only when her heart was on the point of being pierced by the arrows of Madana. This fact may be an excuse for the lady to take such an unreasonable step. Under these circumstances one cannot be sure whether to save Kāli-dāsa from the charge of unreasonableness Bhāmaha adds 'mad from anxiety', or Kāli-dāsa adds the same idea to escape from Bhāmaha's criticism.

Another instance of Bhāmaha's general and higher criticism of poetry is that he finds a number of improba-

bilities in the story of Udayana. (Bhāmaha, IV, 38-46.) Udayana with all his cleverness could not distinguish between a real elephant and an artificial elephant made to serve a purpose. This is impossible; because Udayana himself was an expert in Hasti-sāstra. His faithful commanders allowed him to enter into an enemy's territory without a guard. This is also an impossibility. Either his commanders were not faithful, or he neglected the dictates of Niti-sāstra or politics. The enemies surrounded him, threw arrows at him, threw all sorts of missiles at him and howled terribly saying, "This fellow has killed my son! This fellow has killed my father! This fellow has killed my brother!" But they did not kill him. This is beyond the limits of probability. Such improbable things should not be written in sane poetry.

Other instances of higher criticism are given in V, 36-44.

From these instances of higher criticism meant for the discipline of great poets and writers of epic and other poetry, Bhāmaha seems to be much in advance of Daṇḍin, who writes only for the guidance of court poets, who indulge in one verse poetry and short pieces.

As for the question whether Kāli-dāsa preceded Daṇḍin and Bhāmaha, or they preceded him, Daṇḍin, Bhāmaha, and Kāli-dāsa, it is enough to say that none of them names Kāli-dāsa, nor quotes any passage well-known to belong to Kāli-dāsa, though Bhāmaha names a number of poets and critics before him. In this matter, I will quote a passage from the great Sanskritist Mahāmahopādhyāya Gaṇa-pati Śāstrī: "Bhāmahācārya, it seems to me, must have preceded Kāli-dāsa, for while he

mentions names of such poets, poems, and critics as Medhāvin, Rāmaśarmā, Aśmaka-vaṃśa, Ratnāharaṇa, Acyutottara,—all unknown to us; he has never named Kāli-dāsa well-known to us and of world-wide fame, or of any of his works of supreme excellence”.

Bhāmaha seems to have been a purist in the system of Sanskrit grammar and a great admirer of Pāṇini. He would not approve anything not sanctioned by Pāṇini. He thinks that the only person who has crossed the ocean of Sanskrit language is Pāṇini. These statements stamp him as flourishing at a time when Pāṇini's grammar was revived long before the revival of the Great Commentary in the 7th Century by Bhaṭṭa-hari.

The religion of Bhāmaha is a matter of very great doubt. Some say, he was a Buddhist, others say, he was a Hindu. His book opens with an invocation to “Sārvaṃ Sarvajñaṃ”. The word Sarvajña is applied to Buddha, but is also applied to Śiva, as in the case of:—

“Devadevaṃ praṇamyādaṃ Sarvajñaṃ Sarvadarśinam,
Kātantrasya pravakṣyāmi vyākhyānaṃ Śārvavarṇi-
kam.”

in the maṅgalācaraṇa of Durga-simha's commentary on Kātantra grammar. But the adjective “Sārvaṃ” given in Bhāmaha's maṅgalācaraṇa, according to his VI, 53, means “beneficent to all”, *i.e.*, to all sentient beings. This adjective may appropriately apply to Buddha. In the first half of his fifth chapter, he shows deep acquaintance with Buddhist logic. To him the pramāṇas are only two; viz., perception and inference, as in Buddhist logic. His definitions of these two pramāṇas are taken from the same source. This looks as if he was a Buddhist.

Against this it may be said that he takes no example from a Buddhist work on poetry; and he is opposed to the theory of Apoha,—a favourite theory of the Buddhists, governing the relation between words and their meanings; and Śānta-rakṣita and his commentator Kamala-śīla, in the 8th century take a good deal of care to refute his theory.

But, Bhāmaha speaks of Śāstrāśraya kāvya in his classification of kāvyas according to subject. We know of no Śāstrāśraya kāvyas among the Brahmins. But there are Buddha-carita and Saundarānanda kāvyas among the Buddhists based upon Śāstra. As regards Apoha, one section of the Buddhists only was adherent to Apoha but not all (vide Foreword to Gaek. Edtn. of Tattva-saṃgraha, IXXIX). But VI, 10.—in which Bhāmaha says that samudaya or collective unity is not anything else but samudayi or collection of unities; and gives as example that a house is not different from walls, wood, and the land,—stamps him as a Mahā-yāna Buddhist who believes in trees but not in the forest.

He seems to have preceded the Buddhist commentators of Paṇini in his admiration of that great sage, to the exclusion of Kātyāyana, Patañjali, and others.

I have told before that the various classifications of
Danḍin and Bhāmaha. kāvya in Bhāmaha are an improvement upon Danḍin; therefore Danḍin is earlier than Bhāmaha.

But Danḍin in his III, 127, after enumerating the doṣas in the same words as Bhāmaha and numbering them ten as in Bharata, says:—

“Pratijñā-hetu-dr̥ṣṭānta-hānir-doṣo na vetyasau.
Vicāra-karkaṣaḥ prāyas-tenālīḍhena kiṃ phalam.”

And Bhāmaha in IV, 2 says :—

“Pratijñā-hetu-dr̥ṣṭānta-hīnam duṣṭam ca neṣyate.”
A fierce controversy is raging round these two passages ; some say that Bhāmaha is earlier and he considers Pratijñā-hetu-dr̥ṣṭānta-hāni a doṣa and therefore should not be used. But Daṇḍin says, it is a dry controversy whether it is a doṣa or not : what is the good of our licking it ? The supporters of Bhāmaha’s priority quote another verse, Bh. V, 3.—

“Svādu-kāvya-rasonmiśraṃ Śāstramapyupayujyate.
Prathamā-līḍha-madhavaḥ pivanti kaṭu-bheṣajam.”
and say that the word ‘licking’ in Daṇḍin presupposes a simile of kāvya with honey ; and here is a passage in Bhāmaha that supplies that honey. So Daṇḍin takes the word from Bhāmaha.

Against these I have to say :—

(1) If Daṇḍin and Bhāmaha were the only persons that compare śāstra to bitter pills and kāvya to honey, the arguments given would stand. But that is not the fact. It is an old, worn-out and trite simile. It is found in the last verse of Aśva-ghoṣa’s Saundarānanda :—

“Pātum tiktam iva auṣadham madhu-yutam
hr̥ḍyam katham syād iti.”

(2) Much stress is laid on the word ‘licking’. Aśva-ghoṣa uses the word ‘drinking’. There is not much difference between the two idioms. There are bitter medicines and honey that are either licked or drunk, so ‘licking’ cannot have a special significance. Daṇḍin licks, not honey, but Vicāra, the bitter pill.

(3) Bhāmaha improves upon Daṇḍin and classifies kāvyas according to subject matter in which śāstrāśraya kāvya, *i.e.*, poems depending on śāstra figure prominently. So Bhāmaha cannot ignore the defects of this class of kāvya relating to pratijñā, hetu, dṛṣṭānta, etc., and so includes them among these defects, while Daṇḍin who has no idea of such classification and does not believe in kāvyas relating to śāstras, can easily waive the consideration of these defects.

(4) The controversialists seem to be swayed with the idea that Diṇ-nāga was the first author on Buddhist logic. But that is not the case. I have shown that controversies were the order of the day, from 700 B.C. downwards. From the later Vedic age and the establishment of the six heretical schools, controversies between the different sects and schools were very common. To control these controversies, and to lead them through the right path, a discipline grew up under the various names of Vāda-śāstra, Kathā-śāstra, Hetu-śāstra, Nyāya-śāstra, etc., which regulated the assemblies where controversies were held, classified controversies of different sorts, chastened the language of controversies, fixed the members of syllogistic logic and formulated theories about the relation of words and their meanings. Hindus, Buddhists, and Jains, all contributed to the formation of this discipline. There is a long tradition about the development of this discipline. Pratijñā, hetu, and dṛṣṭānta are three members of Indian syllogism, which were, at one time, ten, as given in Vātsāyana's Nyāya-bhāṣya;—eight in later times in Aśaṅga who preceded Diṇ-nāga;—five in Gautama's Nyāya-śāstra and three in Diṇ-nāga. Any defects of these members were known long before Bhāmaha and Daṇḍin and long before Diṇ-nāga and Aśaṅga. The nigrāha-sthānas of Nyāya-sūtra which

occupy the second āhnika of the 5th chap., speak of these doṣas. So these doṣas cannot be fastened to any particular individual however great. They were traditional in Daṇḍin's time as well as in Bhāmaha's and no argument for the priority of either of them can be based on the enumeration on these doṣas. (Vide, the second article, entitled Buddhist logic before Dīn-nāga. J.R.A.S., July, 1929.)

(5) Both Daṇḍin and Bhāmaha mention the defects of pratijñā, etc. in connexion with rhetorical doṣas; and in an argument about the priority of one to the other this context may count. But Bhamaha uses 'prathamālīḍhamadhavaḥ' in another context where he defends poems based on śāstras. So this statement does not help any one of the controversialists.

(6) That Bhāmaha is in advance of Daṇḍin will appear plain from the fact that among figures of speech depending on words, Daṇḍin expatiates on yamakas, vandhas, prahe-likās, and omits anuprāsa altogether. But Bhāmaha makes no hard and fast rule to distinguish between śabdā-
lañkāra and arthālañkāra. He does not even classify ala-
ñkāras on the basis of words and their meanings. He includes anuprāsa among alañkāras, but discards vandha and prahe-likā. Even, hard yamakas he would not allow to be included in figures of speech, and says that if these hard yamakas which are to be understood by an explanation like śāstras, are called poems, it is a feast for Pundits and woe to those who are not Pundits!

The homes of the two authors up to now is a matter of mere conjecture. Bhāmaha is said to be a Kashmerian and Daṇḍin a South Indian. Daṇḍin mentions mount Ma-

Homes of Dandin and
Bhāmaha.

laya; he mentions the Coḷas; he writes riddles on Kāñci and the Pāṇḍyas. He knows that the elephants of Kāliṅga are not small like antelopes. In fact the Gaja-sāstra says that the elephants of Aṅga and Kāliṅga are the largest (Daṇḍin III, 165, 166). So, he may be said to belong to South India. Though by saying so we do not say much. Bhāmaha, however, takes Malaya from Daṇḍin, and states that to say that mount Malaya is beautified with pines bending with its load of fragrant flowers is a doṣa. Pines do not grow in the Malayas; they grow in the Himālayas only and they never blossom. This knowledge stamps him as belonging to a land proximate to the Himālayas,—specially, the western Himalayas where pines grow luxuriantly.

Kāvyaḷaṅkāra-sūtra-vṛtti of Vāmana.

Kāvyaḷaṅkāra-sūtra-vṛtti is not like Daṇḍin's or Bhāmaha's works, written in verse.
Vāmana's work.

Vāmana writes his Kāvyaḷaṅkāra-sūtra in modern sūtra form, without Vyākhyā-syāmaḥ, in prose and he himself supplies a commentary to it, called vṛtti. He divides his work in five books or adhikaraṇas and subdivides each book into Adhyāyas.

No.	Name of Adhikarana.	No. of Adhyāyas.
1.	Kāvya-śarīra ..	3
2.	Doṣa-darśana ..	2
3.	Guṇa-vivecana ..	2
4.	Ālaṅkārika ..	3
5.	Prāyogika ..	2

The age of Vāmana is well known. Abhinava-Gupta in the 10th century says that Vāmana is prior to Ānanda-vardhana who flourished in the 9th century. Some people say that, he was a minister to Jayāpiṇḍa. He is to be differentiated

Vāmana's age.

from the grammarian Vāmana, who is one of the authors of the Kāśikā-vṛtti. He quotes from all well-known Sanskrit works, the latest of which are Veṇī-saṃhāra, Amaru-śataka, and Hari-prabodha. He is generally placed in the 8th century—towards the end of it.

Vāmana is the great advocate of the riti-system. He says in 1-2-6 “ritirātmā kāvyasya”
Vāmana on riti. and the word he takes very nearly in the same sense as the word ‘style’ in English.

According to him the *ritis* are three: (i) Vaidarbhi, (ii) Gaudiyā, and (iii) Pāñcālī, named after the countries in which and in the neighbourhoods of which they were in vogue. Of these, the Vaidarbhi is the best, because it has all the excellences of a poem. Some say that the other two are mere steps to rise to Vaidarbhi. This, (Vāmana) says, is wrong. The man who is accustomed to weave hempen threads can never be a weaver of Tasar silk.

The subjects of Kāvya are affairs of the world, different branches of knowledge and *miscellaneous*. Vāmana divides Kāvya into prose and poetry. Prose, he classifies into three sorts: (i) (वृत्तगन्धि) smelling verse, (ii) (चूर्ण) plain words, (iii) (उत्कलिकाप्राय) rising and falling with the subject. Poetry he classifies as single verse and treatises. Of treatises, he places Daśa-rūpa or drama at the head and says other poems simply follow Daśa-rūpa. That is, he values Mahā-kāvya, Kathā, and Ākhyāyikā less and places them below Daśa-rūpa but does not treat of it. Vāmana has long chapters on the excellences of styles and their defects. His chapters on Alāṅkāra also are long. Bhāmaha adds a chapter on the purity of speech at the

end of his work, so also does Vāmana. He adds a chapter on the use of words and lays down rules for the use of correct words. In this chapter he generally follows Bhāmaha but does not enter into those deep discussions about the origin of words, their relation with meanings, etc., which characterise Bhamaha. Vāmana, however, lays down many rules which have been taken very kindly by later rhetoricians.

The book or Adhikaraṇa on Alaṅkāra is divided into three chapters. In the 1st he treats of figures of speech relating to words and these are two only, Yamaka and Anuprāsa. He rigidly excludes the bandhas, which appeal to the eye and not to the ear and riddles which form no part of Kāvya. In that matter he widely differs from Daṇḍin.

In the figures of speech relating to meanings of words, he gives the foremost place to Upamā or simile and treats of its varieties. The other figures of speech on this head, he regards as something like extension lectures on Upamā. He names that chapter as Upamā-prapañca,—where there is Upamā or similitude either expressed or implied, direct or indirect,—thereby he excludes from it a large number of figures in which similitude plays no part. Though Daṇḍi may be called the founder of the rīti school, there is no doubt that Vāmana is the most powerful exponent of this school after him. To the Rīti school, excellences and defects in words, in their meanings, in sentences and in poems are the most important things. Alaṅkāras are mere decorations; they add external beauty to the internal beauty of rīti.

In the matter of purity of speech Bhāmaha is all praise of Pāṇini, but he does not quote any sūtras of that

author. But Vāmana quoted a number of sūtras and he flourished long after the revival of Pāṇini and perhaps after the Buddhist commentaries of Pāṇini had taken root.

When treating of the wrong description of countries, Vāmana quotes this verse,

सौवीरेष्वस्ति नगरौ मथुरा नाम विश्रुता ।
अक्षोटनारिकेराद्या यस्याः पर्यन्तभूमयः ॥

Mathurā is not in the Sauvira country, it is in the Śūrasena country. Sauvira is Sindh and Śūrasena is in Hindusthan proper. The outskirts of Mathura cannot be adorned with cocoanut trees which grow only in a salty soil on the sea coast and walnuts never grow but in the mountains. So it is very doubtful that Vāmana was a resident of Kāśmīra.

UDBHATA.

In Bengal any Sanskrit verse which cannot be traced to its author is attributed to Udbhaṭa. Any number of Udbhaṭa ślokaś may be found in Bengal and Babu Pūrṇa-candra De by collecting them together has got the title 'Udbhaṭa-sāgara'. In other parts of India, Udbhaṭa, however, is a noted name in Alaṅkāra-śāstra, - often quoted by writers of authority. He is said to have written a commentary on Bhāmaha, entitled Bhāmaha-vivarana, MSS. of which are yet to be discovered. Udbhaṭa's complete work on rhetoric also has only recently been recovered. The Alaṅkāra chapter of his work, Alaṅkāra-sāra-saṃgraha, was, however, published in Roman character by Colonel G. A. Jacob in the J.R.A.S., 1897, pp. 829-853. The fragment recovered treats only of the figures of speech. Colonel Jacob gives in his index No. I, in alphabetical order, the names of 53 alaṅkāras enumerated by

Udbhaṭa, though in J.R.A.S., 1897, pp. 286, he counts them as 41 alaṃkāras. In index No. II, he gives the first and second lines of definitions and in index No. III, the first and second lines of quotations. These quotations are taken mostly from Udbhaṭa's lost poem entitled Kumāra-sambhava and therefore, Jacob says, relate more or less directly to the sayings and doings of Śiva and Pārvatī.

The fragment begins with Punar-ukta-vadābhāsa as a figure of speech pertaining to words. It has six sections only and ends with Kāvya-drṣṭānta alaṃkāra. Unlike other writers on rhetoric, Udbhaṭa does not seem to have finished his work with alaṃkāra.

The age of Udbhaṭa is supposed to be before Ānanda-
Age of Udbhaṭa. vardhana who quotes from him in the middle of the 9th century. Dr. Bühler assigns him to the time of Jayāpīḍa of Kāśmīra, (779–813 A.D.), probably in the earlier part of his reign.

Udbhaṭa is fortunate enough in having a commentator like Pratihārendu-rāja who came several decades after Ānanda-var dhana.

In 1915 the work of Udbhaṭa was published by the Nirṇaya-sāgara Press with the commentary of Pratihārendu-rāja. Pratihārendu-rāja is to be differentiated from Bhaṭṭendu-rāja, the preceptor of Abhinava-gupta who inspired his pupil in all his literary efforts. Pratihārendu-rāja knew the dhvani theory well, but did not believe in it. Dr. De says, "Pratihārendu obviously belonged in his views to the older system of Udbhaṭa

Pratihārendu-rāja's
commentary.

and did not, like Abhinava, believe in the newly established doctrine of dhvani, with which, however, he was fully conversant. Referring to this new theory of Ānandavardhana, Pratihārendu states in one place, (p. 79 of the N.S. edtn.) that what is known as dhvani, and taken to be the soul of Poesy by some thinker is included implicitly by his author, Udbhaṭa, in the treatment of some of the poetic figures under discussion and need not be separately considered."—Sanskrit Poetics, Vol. I, pp. 79.

Pratihāra seems to be an elder contemporary of Abhinava. He was the pupil of Mukula and a resident of Koṅkaṇa. Mukula is known as the author of Abhidhāvṛtti-mātrkā.

KĀVYĀLAŅKĀRA OF RUDRAṬA.

Rudraṭa is a great admirer of poetry. He says in his Kāvyaḷaṅkāra, I, 5.—temples of gods and other lasting works of kings endure but for a limited time; the fame of kings endures by the works of great poets in their courts. The rewards of poets, he thinks, are many. By hymns to gods and goddesses, poets overcome many difficulties in life. Poetry brings to the poet wealth, alleviation of evils, extraordinary pleasure,—in short, all he desires.

Three things are essential in writing good poetry;—viz., genius, proficiency in śāstras, and practice. Genius is of two kinds,—natural and acquired. Of these, the natural is more valuable. Proficiency means proficiency in grammar, prosody, fine arts, knowledge of the world, lexicons and import of words. This proficiency means almost omniscience. Practice should be constant and under the guidance of good men and good poets.

The definition of Kāvya as given by Rudraṭa is the same as that given by Bhamaha,—“Śabdārthau Kāvyaṃ”. This seems to be a very primitive definition. Rudraṭa treats of śabda first and artha afterwards. Rudraṭa is very bold in his theories. He overrides the fourfold division of words :—

Rudraṭa's definition of Kāvya. nāma, ākhyāta, upasarga, and nipāta,---
and adds a fifth—the Karma-pravacaniya which governs cases of nouns.

A new idea of Rudraṭa is the two functions of words,—compound and simple. On these functions he bases his idea of rīti. He says that the Vaidarbhī rīti consists of simple words only, the Pañcalī uses compounds of three four words only, the Lāṭī, of six seven words, and the Gauḍī may use compounds of any number of words. From this, it is clear that his idea of rīti is very different from that of Daṇḍin or Vāmana, who include doṣas and guṇas in rīti.

According to form, poems are classified as gadya and padya (prose and poetry), and according to language (1) Sanskrit, (2) Prakrit, (3) Māgadhi, (4) Sauraseni, (5) Paiśāci, and (6) Apabhraṃśa, the last—differing widely according to countries.

The figures of speech pertaining to words are five :

Rudraṭa's Śabdālaṃ- (1) vakrokti, (2) anuprāsa, (3) yamaka,
karas. (4) śleṣa, and (5) citra. He divides
vakrokti or crooked speech in two

parts. Crooked speech (a) owing to double entendre (śleṣa), and (b) by intonation. Rudraṭa reduces vakrokti to a verbal figure ; but Bhāmaha divides the whole field of poetry in Svabhāvokti and Vakrokti,—i.e., natural speech and humorous speech. Daṇḍin does not speak of

anuprāsa (alliteration) at all. One, Hari, a Prakṛta writer of rhetoric speaks of eight kinds of alliterations, but Rudraṭa confines them to five and calls them vṛtti.

Śleṣa, which Dr. S. K. De translates as Paronomasia, and which I should like to translate as double entendre, is according to Rudraṭa of 8 kinds: (1) belonging to letters, (2) to words, (3) to genders, (4) to dialects, (5) to stems, (6) to suffixes, (7) to inflections, and (8) to numbers. Of these, the Bhāṣā-śleṣa is peculiar to Rudraṭa. The permutation and combination of the six dialects give a large number of varieties of this class of śleṣa. The commentator improves upon the author, and says, —śleṣa of two dialects has 15, of three dialects, 20, of four dialects, 15, of five dialects, 6, varieties and śleṣa of all the six dialects has only one variety;—thus making a total of 57 varieties.

The citras, says Rudraṭa are numberless. In this figure the verses take the form of swords, clubs, arrows, bows, stakes, missiles; sometimes they resemble the sound of horse's hoofs, sometimes, the steps of elephants. The prahelikās are included in this.

Four chapters are devoted by Rudraṭa to verbal figures and one to the verbal defects.

The 7th chapter opens with the exposition of the various categories of the Vaiśeṣika system of philosophy, viz., dravya, guṇa, kriyā, jāti, etc., as all these are included in the connotation of the term artha.

Rudraṭa says that the ideal figures are (1) Vāstava, (2) Upamā, (3) Atiśaya, and (4) Śleṣa (Artha-śleṣa).

Rudraṭa devotes four chapters (Chaps. VII-X) to the definitions and descriptions of these four kinds of arthālaṅkāra. There are altogether 66 varieties treated of under those four heads. Rudraṭa perhaps gives the largest number of figures,—both verbal and ideal; and his book, Kāvyaālaṅkāra practically ends with the 11th chapter. One of his peculiarities is that he does not treat of the excellences (guṇas), verbal or ideal, under separate heads. Perhaps he thinks that want of defects is excellence, or perhaps, he is satisfied with a few directions given in II, 8. His riti is altogether independent of guṇa and doṣa.

Though the treatment of subjects promised in the opening verses comes to an end in the 11th chapter, he goes on with five more chapters (XII-XVI). The commentator Nami-Sadhu prefaces these chapters by saying that the consequences of writing a poem accruing to the poet has already been dilated upon. What is the effect of poetry on the hearer? The answer is—the attainment of the four desired objects by mild and easy methods; to attain which methods poems should be made with great care and full of æsthetic enjoyments. These enjoyments are not eight, as in Bharata, but ten;—Śānta and Preya being the additional two. These ideal rasas are like physical rasas, sweetness, etc., and because resignation of the world and devotion to deities are also enjoyable, they are regarded as rasas.

The first rasa treated of is Love, and in that connexion, the heroes and heroines, and their classification are given in great details. The heroines are of 384 different kinds. (But this is given in verses that are regarded as interpolations by the commentator).

The 13th chapter is devoted to the enjoyment of company and the 14th to the absence of lovers. The 15th deals with other rasas. The 16th chapter is rather curious. It opens with an enumeration of the four objects of desire and in a poetical work these should be treated of as mixed with æsthetic enjoyments. A poetical work may be a Kāvya-kathā, Ākhyāyikā, Kulaka, Nāṭaka, and so on. It may be classified as original or derived and as long or short. In an original work, the poet not only creates the plot, but also the characters of heroes and heroines. In a derived work, the author takes the framework from history and fills up the rest from his imagination. In big works, the four objects of desire are dilated upon and all the rasas are included ; in shorter works, any one of the objects of desire may be treated of ;—the rasa may be *one* fully described or *many* partially.

The author then gives a long description of a Mahā-Kāvya. The description agrees with that of Kaphphīnābhyaṇya, written at Kāśmīra at the end of the 8th century. Kathā and Ākhyāyika have also been described ; but there is nothing very peculiar in them. Kathā should be written exclusively in easy prose—full of alliterations, and Ākhyāyikā may be written in Sanskrit or in other languages and in all these cases prose should be employed.

Rudraṭa by his name appears to be a resident of Kāśmīra. There was a good deal of differences of opinion regarding his date. But Dr. S. K. De after much discussion tries to place him in the first quarter of the 9th century. Rudraṭa was perhaps contemporaneous with Ānanda-bardhana ; this supposition becomes all the more

Time and place of
Rudraṭa.

strong when we find that neither quotes from the other. Rudraṭa was a great thinker and very bold in his opinions.

Rudraṭa has three commentators ;—the earliest of them is Vallabha-deva of Kāśmīra who belonged to the 1st quarter of the 10th century and wrote many commentaries on standard poetical works. His grandson, Kaiyyaṭa, wrote a commentary on Ānanda-vardhana's *Devī-śāta* in 977–978 A.D. The next commentator is Nami-sādhū, a mendicant of the Śvetāmbara Jaina community and belonged to the Thara-padra-gaccha. He says that the commentary was composed in 1069 A.D. The 3rd commentator is Āśā-dhara, mentioned by Peterson in his 2nd Report. He belonged to the period of the Muhammadan conquest. He was born in the country round Sambhara lake which belonged to Pṛthvi-rajā. After the overthrow of that monarch, he went to Mālāva and lived at Dharā where he wrote many works and acquired great celebrity.

RUDRA-BHAṬṬA'S ŚRĠGĀRA-TILAKA.

Śrīṅgāra-tilaka by Rudra-bhaṭṭa is a work in three chapters. I. Sambhoga-śrīṅgāra, II. Vipralambha-śrīṅgāra, III. Hāsyādirasa-nirūpaṇa,—in 96, 70, and 57 *Karikās* respectively. The 1st chapter contains the classification of heroes and heroines, the 2nd, various causes of separation and its sufferings ; and the 3rd, all other rasas, the distribution of the four *vṛttis* among the rasas, the relation of the rasas to each other, and an examination of the *bhāvas*. The work ends with the defects of poems in the matter of the development of rasas. The object of the work is the raining of poets and lovers.

The author does not give us any information about himself. He is often confused with Rudraṭa ; the reason of this confusion is that Rudraṭa also treats of the rasas, but in the last four books of his work only. His Kārikās, however, are in the ārya, while some of the Kārikās of Rudra-bhaṭṭa are in the śloka, metre. Their points of view are also quite different, and the illustrations in Rudra-bhaṭṭa's work are very superior. The point of view of Rudra-bhaṭṭa is :—

Prāyo nāṭyaṃ prati proktā Bharatādyai rasa-sthitiḥ |
 Yathā-mati mayāpyeṣā kāvyaṃ prati nigadyate || I. 5.
 Tasmād yatnena kartavyaṃ kāvyaṃ rasa-nirantaram |
 Anyathā śāstravid-goṣṭhyāṃ tat syād udvega-kārakam
 I. 8.

The point of view of Rudraṭa is quite different. He is a rhetorician first and a poetician afterwards. After finishing all about poetry, he takes up the benefit to be derived by hearing poetry; and these are the four great aims of human life. He is not content, like his namesake Rudra, with giving directions to poets and lovers.

As Hema-candra quotes from Rudra's work, he must be an ancient author belonging to the 10th or 11th century.

While treating of Agni-Purāṇa in the preface to my fifth volume, I excluded from my consideration its chapters on Alaṅkāra. I reserved these chapters for treatment here. For reasons, detailed in that volume, I have placed the Agni-purāṇa in the 9th century, and the chapters on Alaṅkāra simply confirm my conviction. These chapters give us a comprehensive idea of kāvya literature not to be found in

ancient writers. They treat of Kāvya and Nāṭaka in the same breath and do not exclude Nāṭaka like Daṇḍin and Bhāmaha, and even like Vāmana. It would have been very interesting and instructive if we could get the treatise or treatises from which the Agni-purāṇa has made its abstracts.

Agni-purāṇa gives a comprehensive description of Vāṇmāya, *i.e.*, literature both spoken and written. It consists, the purāṇa says, of sounds, letters, words, and sentences, in which Śāstra. (scripture), Itihāsa (History), and Kāvya (poetry) are written. In scriptures the words predominate and in history facts predominate, Kāvya differs from them, in so far as in it, the meaning predominates. The purāṇa takes the definition of Kāvya from Daṇḍin, but adds, that it should be full of excellences, free of defects, and decorated with figures of speech.

Kāvya has three sources, the vedas, knowledge of the world, and original invention. The
Sources of Kāvya purāṇa classifies Kāvya according to their form, into prose, poetry and mixed. In this it follows Daṇḍin though the order of its classification is different from his. Prose, the purāṇa defines, just as Daṇḍin does, as a string of words without quadrants. But its sub-classification has been taken from Vāmana. Prose may be simple, full of long compounds, and smelling versification. The sub-classification of prose according to form is fuller here than in any of the three ancient writers. Prose works consist of Ākhyāyikā, Katha, Khaṇḍa-kathā, Parikathā and Kathānikā. He gives definitions of all these five, but no examples.

In treating of poetry, the purāṇa treats first of prosody and in this matter it strictly follows Piṅgala.

Just as Piṅgala quotes Kāśyapa, so the purāṇa also quotes Kāśyapa, and in this connection the purāṇa quotes from Dandin ;

“ सा विद्या नौस्तौर्धृणां गभीरं काव्यसागरं ” ।

Poetry it classifies as (1) Mahā-kāvya, (2) Kalapa, (3) Paryābandha, perhaps Brajyā-bandha, (4) Viśeṣaka, (5) Kulaka, (6) Muktaka, and (7) Koṣa. But it says that Mahā-Kāvya should always begin with Sanskrit. If it gives up its Sanskrit character and takes up a Prākṛta form, it should be the Tat-sama Prākṛta. In that case, it will not be regarded as a great defect. This statement, I believe, means that Tad-bhava and Deśi Prākṛta should be avoided by all means.

After giving elaborate description of the prose and poetic literature, the Purāṇa sums up the mixed literature in the following three lines, in chapter 336, verse 38.

आभासोपमशक्तिश्च सर्गे यद्विघ्नवृत्तता ।

मिश्रं वपुर्निति ख्यातं प्रकीर्णमिति च द्विधा ।

अथैवाभिनेयश्च प्रकीर्णो सकलशक्तिभिः ॥

This is an obscure passage, the meaning is by no means clear. If it says anything, it says, that in every canto there may be different metres and it should have the substance of what is to follow and that the miśra, or minor, literature may be divided into two sections, Vapu and Prakīrṇa. The Prakīrṇa may be written in all dialects and may appeal to the eye or to the ear.

It speaks of twenty-seven forms of Dramas. Bharata has only ten, while Viśvanātha has twenty-eight. The source or sources of dramatic compositions above ten is not known. But the

Purāṇa gives a description of what is common to all sorts of dramatic composition. These common things relate generally to what is called Pūrva-raṅga, *i.e.*, what precedes the actual performance of a drama or before the dramatis personæ enter the stage. It also gives the different parts of the story. The different efforts by which the story is represented and also the different sandhis or ties which bind the parts of the story together. The Purāṇa confines the stories to India and to the three Yugas which have passed.

The chapter on Rasas is prefaced by four verses describing the process of evolution of Rasa from Brahman. It says, that the Supreme Brahman is Indestructible, Eternal, Unborn, All-pervading. In Vedānta, it is called the One, the Vital Principal, and The Light. Pleasure is inborn to it. It is never manifested, its only manifestation is named Camatkāra-rasa, or **Wonder**. Ahaṅkāra or egoism is its first evolution. From that comes the idea of self and from that idea of self comes rati or pleasure with the help of momentary and other feelings. Rati is developed as Sṛṅgāra-rasa. With this preface the Purāṇa proceeds with the usual enumeration of rasas and bhāvas.

According to this Purāṇa, the ritis are four, namely, Pāñcālī, Gauḍī, Vaidarbhī, and Lāṭī. These Ritis relate to literary compositions. But to Dramatic action belong four vṛttis or modes of action (1) Bhārati, (2) Ārabhaṭī, (3) Kauṣiki, and (4) Sātvati. Bhārati is so called because it is attributed to Bharata. It is full of talk, the actors are men, there are few females who talk Prākṛta. The mode of action called Ārabhaṭī consists of magic, fighting, and all that produces

a feeling of wonder. The Agni-purāṇa has a long chapter on the motion of the body in dancing in theatres and another long chapter on acting. Acting according to Sanskrit authors is of four kinds, (1) relating to words, (2) relating to the motion of hands, etc., (3) relating to emotion, and (4) relating to dress, etc. Bharata gives details about acting for the development and manifestation of rasa and bhāva. Agni-purāṇa's summary is not taken directly from Bharata but from some work intermediate between Bharata and itself. Agni-purāṇa's summary of śabdālaṅkāra is unique. It recognises nine classes of śabdālaṅkāras or figures relating to words.

(1) Chhayā, (2) Mudrā, (3) Ukti, (4) Yukti, (5) Gump-hanā, (6) Vākovākyam, (7) Alliteration, (8) Picture, (9) Duṣkara, or hard nuts. Of these alliteration includes Yamaka; and hard-nuts include riddles.

Of the figures of speech relating to meanings of words
Sabditālaṅkāras. Agni-purāṇa admits eight only, of which the first is Svabhāvokti, that is painting of nature. This is not regarded as an Alaṅkāra by many rhetoricians. Some divide the whole field of literature into Svabhāvokti and Vakrōkti.

Agni-purāṇa recognises some figures of speech as
Ubhayālaṅkāras. belonging to both words and their meanings; these are six in number. It is in connection with the last Abhivyakti that the Agni-purāṇa brings in the two functions of words, denotation and implication, Abhidhā and Lakṣanā. The third function of words is not admitted by the Purāṇa, it is called reverberation or Dhvani. But in the last line of chapter 345, it uses the word Dhvani.

“एषामेकतमस्यैव समाख्या अनिरिच्यतः” ।

This line has no connection with the previous line, yet the editor has put three lines together in the last verse.

As an ugly woman without any grace or charm is not appreciated, so, Kāvya with many figures of speech is not appreciated if it is without grace or charm. These graces or charms are called Guṇas or excellences. These are charms of composition:—the arrangement of words, their expressiveness, their flow, and their melody. The abundance of compound words in Sanskrit makes the various arrangements of words in a composition rather beautiful and the Sanskrit rhetoricians have taken full advantage of this incident of their language. From these excellences some rhetoricians have built up their *ritis* or styles of writing.

Sanskrit rhetoricians are very particular about defects in composition. One of them says that the slightest fault should be avoided in a Kāvya as a small patch of white turns a handsome person into a loathsome one; and they are very particular about defects of composition. They would not allow a single ungrammatical expression, tautology, use of unusual words, use of words in unusual meanings, far fetched meanings, etc., either in words, in their meaning, in sentences, and even in treatises. A hard compound in a verse on love destroys the whole beauty of it, and so it should be avoided. Disjointed sentences,—unless spoken by little children, mad men, or drunkards are to be tabooed altogether. In this way even minute faults are registered in Sanskrit works. But they also admit that some faults of expression under peculiar circumstances turn into excellences. Tautology is always intolerable but it can be very well used in adding emphasis and in contempt,

e.g., “Go! go!”. The second “go” is tautologous but it is used with effect.

KĀVYA-MĪMĀMSĀ BY RĀJA-ŚEKHARA.

Kāvya-mīmāṃsā is not a book on rhetoric, nor one on Poetics, but it is the work of a great poet and a great critic, embodying the best traditions of Indian literature from the earliest times. Rāja-Śekhara, the author, was the tutor of Mahendra-pāla, the Gurjara-pratihara king of Kanauj. He was also patronized by the King’s son. His time is therefore well known. His literary activities ranged from 880–920 A.D. He belonged to a family of literary men for many generations. His father was Durduka or Duhika. Nothing is known about him except the fact that he was a minister to some king. Rāja-Śekhara’s mother’s name was Śilavati. His great-grandfather was Akāla-jalada, famous for his verses. One dramatist, Kādamvari-rāma, became famous by stealing Akāla-jalada’s verses. Surānanda, one of his ancestors, was the court-poet of the Cedis. Tarala, another of his ancestors, was a poet. Rāja-Śekhara has thrice quoted from the work of his wife Avanti-sundari who was a poetess or a rhetorician.

Rāja-Śekhara’s caste was rather anomalous. He seems to have been a Brāhmaṇa but married the girl of a Cauhāna family. The position of the Yayāvaras among the Brāhmaṇas is undefined. They are not to be found among the gotras and pravaras of the Brāhmaṇas. But Jarat-kārū, a wild, weird and strange ṛṣi who married Jarat-kārī, the sister of Vāsuki, the serpent-king, was a Yāyāvara. Āstika, his son, who put a stop to Janamejaya’s snake sacrifice, was a Yāyāvara. The Yāyāvaras are not much to be found in the

Indian literature till we come to Rāja-Śekhara. There are several classes of Brāhmaṇas whose position in the society is similarly anomalous. The Bhārgavas of Rajputāna are regarded as something intermediate between the Brāhmaṇas and the Kṣatriyas. The great sage Vālmiki calls himself a Prācetasā. But Pracetāḥ, one of the ten Prajapatis, has no place among the gotras and pravaras of the Brāhmaṇas. Yet Vālmiki was a ṛṣi and a great ṛṣi too. It was in an anomalous family like this that Rāja-Śekhara was born.

He was a man of wide sympathies. The late lamented Mr. Dalal, the editor of Kāvya-mīmāṃsā, says that Rāja-Śekhara was not a sectarian. He not only believed in the Hindu Trinity but honoured the founders of other religions also.

He was a voluminous writer, though he wrote Sanskrit in a terse, vigorous, pleasing, and charming style, his knowledge of the Prakrits and Vernaculars was deep and extensive. He wrote charming works in many of these Prakrits and vernaculars. He was a Kavi-raja, *i.e.*, he could fluently write prose or verse in many languages, in many forms of poetry, and could describe many rasas. His earliest works seem to be Bāla-rāmayana and Bāla-bhārata, two dramas. He also wrote Viddha-śāla-bhañjikā. Kappūra-mañjarī is written in Prakrit. Hara-vilāsa is said to be one of his greatest poems, but it is only known in quotations. Rāja-Śekhara seems to have written a work on the geography of India from which an abstract is given in the 17th chapter of the Gaekwad edition of the Kāvya-mīmāṃsā. It is also known that he wrote a dictionary of synonyms.

Other works of Rāja-
Śekhara

The Kāvya-mīmāṃsā was planned as a cyclopædia of Sanskrit literature. It was to be in 18 adhikaraṇas or books, of which only the first has been so far recovered. It is not known whether the author finished his work. Other adhikaraṇas may yet be found. So far we are concerned only with the first adhikaraṇa in 18 chapters.

In the 1st chapter, the author gives the tradition of the Kāvya-mīmāṃsā. The self-born gave to his mind-born sons and pupils the science of Kāvya-mīmāṃsā. Among these was the Kāvya-puruṣa whom the Self-born employed for the propagation of the science. Kāvya-puruṣa divided it into 18 adhikaraṇas and distributed them among his 18 pupils :—

NAME OF ADHIKARAṆAS.		NAME OF PUPILS.
1. Kavi-rahasya	..	Sahasrākṣa.
2. Auktika	..	Mukti-garbha.
3. Rīti-nirṇaya..	..	Suvarṇa-nābha.
4. Anuprāsa	..	Pracetāyana.
5. Yamaka
6. Citra	..	Citrāṅgada.
7. Śabda-śleṣa	..	Śeṣa.
8. Vāstava	..	Pulasta.
9. Upamā	..	Aupakāyana.
10. Atiśaya	..	Pārāśara.
11. Artha-śleṣa	..	Utathya.
12. Ubhayālāṅkāra	..	Kuvera.
13. Vainodika	..	Kāma-deva.
14. Rūpaka-nirūpaṇa	..	Bharata.
15. Rasādhikārika	..	Nandikeśvara.
16. Doṣādhikaraṇa	..	Dhiṣaṇa.
17. Guṇaupādānika	..	Upamanyu.
18. Upaṇiṣat	..	Kucumāra.

This is in imitation of the Kāma-sūtra of Vātsāyana. There the Kāma-sūtra was one sūtra under Nandi, Śveta-ketu and Bābhavya Pāñcāla. In course of time, it split up into 7 adhikaraṇas :—

NAME OF ADHIKARAṆA.		NAME OF AUTHOR.
I. Sādharāṇa	..	Čārāyaṇa.
II. Saṁprayogika	..	Suvarṇa-nābha.
III. Kanyā-saṁprayuktaka		Ghoṭaka-mukha.
IV. Bhāryādhikaraṇa	..	Go-nardiya.
V. Pāradārika	..	Gaṇikā-putra.
VI. Vaiśika	..	Dattaka.
VII. Aupaṇiṣadika	..	Kucumāra.

The story of the splitting up of the Kāma-sūtra into 7 adhikaraṇas and their collection into one again, seems to be historical. But that of the Kāvya-mīmāṃsā into 18, seems to be an invention of Rāja-Śekhara. He has put down all the major heads of his śāstra before his time in this list. He has not given the dhvani any place in it.

Division of Kāvya-
mīmāṃsā.

In the beginning, the author promises to give us 18 chapters, but enumerates only 15. They are :—

I. Śāstra-saṁgraha, II. Śāstra-nirdeśa, III. Kāvya-puruṣotpatti, IV. Pada-vākya-viveka, V. Paṭha-pratiṣṭhā, VI. Arthānuśāsana, VII. Vākya-vidhi, VIII. Kavi-viśeṣa, IX. Kavi-caryā, X. Rāja-caryā, XI. Kāku-prakāra, XII. Śabdārtha-haraṇopāya, XIII. Kavi-samaya, XIV. Deśa-Kāla-Vibhāga, XV. Bhuvana-kośa.

But in the body of the book we get all the 18 chapters. They are as follows :—

I. Śāstra-saṁgraha, II. Śāstra-nirdeśa, III. Kāvya-puruṣotpatti, IV. Pada-vākya-viveka, V. Kāvya-pāka-

kalpa, VI. Pada-vākya-viveka, VII. Pāṭha-pratiṣṭhā, VIII. Kāvya-rtha-yoni, IX. Artha-vyāpti, X. Kavi-carya and Rāja-caryā, XI. Śabda-haraṇa, XII. Śabdārtha-haraṇa, XIII. Artha-haraṇa, XIV. Jāti-dravya-kriyā-samaya-sthāpanā, XV. Guṇa-samaya-sthāpanā, XVI. Svargya-pātāliya-kavi-rahasya-sthāpanā, XVII. Deśa-vibhāga, and XVIII. Kāla-vibhāga.

The 2nd chapter, entitled Śāstra-nirdeśa, deals with the classification of vāñ-maya, *i.e.*, literature both written and oral, into two broad divisions, Śāstra and Kāvya. Śāstra again is divided into two sections, the revealed and the made. In this way it goes on expounding a system of Indian literature which comprehends within itself all the Śāstras, and all the forms of poetry. Alaṅkāra, it declares to be the seventh aṅga of the Vedas, fifteenth of the Vidyāsthānas, and fifth of the Vidyās or Rāja-vidyās of Kauṭilya. The word Śahitya he defines as:—

“Śabdārthayor Yathāvat saba-bhāvena vidyā sahitya-vidyā.”

The 3rd chapter is a creation of Rāja-Śekhara's imagination. Here he speaks of the Kāvya-puruṣa and his bride the Śahitya-vidyā-vadhū. The body of this Kāvya-puruṣa is words and their meaning. His face is Sanskrit; his arms are the Prakrits; his loins are the Apabhraṃśas; his feet, the Pāṣāca dialect; his chest is the mixed language, his words are full of sayings, his soul is rasa; his hairs are the metres; questions, answers, and recitations are his playful words; alliterations, similes, etc., are his ornaments. He was the son of Sarasvatī, the goddess of learning. She placed him on a stone-bed in a bush in the Himālayas and went to

bathe. Uśanas found him there,—a forlorn little child and took him to his hermitage. He addressed Uśanas in a verse, Uśanas also replied in a verse, and so Uśanas became a Kavi. Vālmiki pointed out to Sarasvatī where her son was and she blessed Vālmiki, and Vālmiki uttered a verse when he found one of a pair of birds was killed by a hunter. Thus Vālmiki also became a poet. The Kāvya-puruṣa after his marriage with Sāhitya-vidyā-vadhū, travelled over the whole of India, and assumed different dresses in different countries, and spoke in different manners. Thus arose the ritis, vṛttis, and pravṛttis.

In Chapter IV Rāja-Śekhara distinguishes between
Chapter IV. the poet and the critic, and shows
where they agree and where they differ.

He says, poets are of three sorts; those who are geniuses, those who learn poetry from suggestion of others, and those who have to work hard for it.

In Chapter V, Rāja-Śekhara says that genius and proficiency are necessary in a poet. The
Chapter V. poets are of three kinds,—Śāstra-kavi,

Kāvya-kavi, and Ubhaya-kavi,—they are all supreme in their own sphere. The Śāstra-kavis are of three kinds: (1) those who write Śāstra, (2) those who put poetry in Śāstra, (3) those who explain the doctrines of Śāstra in poetry. The Kāvya-kavis excell in 8 things:—some in composition, some in selection of words, some in selection of meanings, some in figures of speech, some in turn of expression, some in aesthetic enjoyment, some in style, and some in explaining Śāstra. Those who excel in two or three things of these is a poor poet; in five, is a middling poet; and a Mahā-kavi excels in all. The essence of poetry is pāka (maturity), and pāka is the result of constant prac-

tice. But what is pāka? After giving the various explanations of the ācāryas, of Mangala, of the followers of the School of Vāmana and of Avanti-sundari,—Rāja-Śekhara says, “Pāka is any expression which is approved by lovers of poetry. It may flow from any sort of words,—but which must be relevant to the sentence.” The pākas are of 9 kinds:—(1) nim,—always bitter, (2) plums,—bitter in the beginning, but tolerable at the end, (3) grapes,—not tasteful in the beginning but very much so at the end, (4) brinjals,—tolerable in the beginning but intolerable at the end, (5) tamarind—tolerable both in the beginning and at the end, (6) mangoes,—tolerable in the beginning and sweet at the end, (7) nuts,—good in the beginning but bad in the end, (8) cucumber,—tolerable in the beginning but bad, at the end, (9) cocoanut,—sweet in the beginning and at the end. Of these nine, the first three are to be avoided. (Grapes of eastern India are sour throughout.) The next three may be very good with a little manipulation; but the last three are always good.

In Chapter VI, Rāja-Śekhara treats of words correct grammatically and meanings settled by
 Chapter VI. dictionary. From words and their meanings proceed sentences. Kāvya is a sentence with guṇa and figures of speech. Some say that poetry is all untrue and so it should not be taught. Rāja-Śekhara says, “No.” There is nothing untrue in poetry. Artha-vāda, which is not true, is to be found in the Vedas, in the śāstras, and in the world, (and not in poetry). There may be a wrong thing in a poem which comes in the course of narration.

Chapter VII treats of reading and recitation of poetry—
 Chapter VII. Sanskrit, Prakrit, and Apabhraṃśa.
 Rāja-Śekhara approves the pronuncia-

tion of the Kāśmīrians and lauds to the sky that of the Pāñcāla, specially of Kānyakubja, and describes humorously the pronunciations of the Drāviḍas, the Karnāṭikas, etc. Some are good in Sanskrit, some in Prakrit, and others in Apabhraṃśa.

In Chapter VIII are treated the sources from which the subjects of poems and the modes of writing are to be taken. Some say, these sources are 12; but Rāja-Śekhara says, they are 16. The 12 are:—(1) The Vedas, (2) Smṛti or Law, (3) History, (4) Tradition, (5) Philosophy, (6) Religion, (7) Politics, (8) Dramaturgy, (9) Erotics, (10) The Conduct of the World, (11) Original Composition, and (12) Miscellaneous: to these Rāja-Śekhara adds the following four (13) Propriety, (14) Propriety of things connected together, (15) Propriety of things created by imagination, and (16) Propriety of mixture.

Chapter IX treats of appropriate subjects of poetry. Drauhīni says, they are of three kinds:—(1) heavenly, (2) heavenly and human, and (3) human. Rāja-Śekhara adds four more: (4) belonging to the nether-world, (5) belonging to the nether and the middle world, (6) belonging to heaven and the nether-world, and (7) belonging to all the three. Summing up, he says that the range of subjects of poetry is limitless, (niḥsimārtha-sārthaḥ); and in poetry that limitlessness should be charming. This is the opinion of the followers of Udbhaṭa. But Rāja-Śekhara says, the subjects are not charming by themselves, but it is the genius of the poet that makes them charming. Aparājita says, they may be limitless, but the æsthetic enjoyment from them makes them fit for poetry. Rāja-

Śekhara says, "I agree." Pālya-kīrti says, whatever may be the form of the subject, its enjoyment depends upon the particular character of the speaker. What an admirer adores, a detractor censures and an indifferent man tolerates. Avanti-sundarī says, things have no fixed character, the character is given by the modes of expression by lovers of poetry. Rāja-Śekhara says, "I agree to both."

The 10th chapter treats of the conduct of a
 Chapter X. poet and of a king who patronises
 him. A poet should be healthy both
 in mind and body, should be well-dressed, and should
 be an accomplished gentleman. His house should be
 neat and clean and its surroundings should be poeti-
 cal. There should be places where the poet may sit
 undisturbed. He should be surrounded by dependants
 speaking different languages, and he should be the master
 in choosing the dialects of his dependants. He should
 keep writing materials near at hand. The ācāryas say,
 these materials are the surroundings of Poetry. Rāja-
 Śekhara says, "No, genius is the best surrounding."
 His daily duties and his routine of work during the day
 are given. Some cautions are also given;—a poet should
 never show a half finished work to anybody, for if anyone
 claims it to be his own, where is the proof to show
 that it is not his? It should not be read before one
 who prides himself as a poet; it will then be crying in
 wilderness, and it will be detracted. The ruin of
 poetry consists in depositing it with others, sale, gift,
 sojourn in other countries, shortness of life, worms, fire,
 and water.

The king should call assemblies of poets. The
 assembly hall should be chastely decorated with pillars,

doors, and verandahs. All sorts of scholars, poets, religious men, and artists should be called together. The king should in this manner imitate Vāsu-deva, Śāta-vahana, Śūdraka, Śahasānka, and other ancient kings. The first conversation should turn on poetry. But from time to time, śāstra also should be discussed; for even honey does not taste sweet unless appetisers are used from time to time. Successful poets should be carried in procession in a *brahma-ratha* with a turban given as a prize.

The 11th chapter treats of plagiarism of words. Some
 Chapter XI of these are to be avoided and others
 may be sanctioned. Rāja-śekhara
 says that even one word in two meanings, if taken, from
 another poet is a case of bad plagiarism. These plagiar-
 isms are so glaring that one need not have any instruc-
 tion about them. Other thefts are forgotten in a short
 time, but the theft of words are remembered for
 centuries. Rāja-śekhara distinguishes between a good
 and a bad plagiarism.

The 12th chapter treats of plagiarism of meanings
 and subjects. The ācāryas say that
 Chapters XII and XIII. ancient poets have dealt with all
 subjects; there is nothing new. Therefore modern poets
 can only improve upon them. "No," says Vāk-pati-
 rāja. Rāja-śekhara says that a poetic eye by way of
 mental penetration can distinguish between subjects old
 and new. Even if a great poet sleeps, Sarasvati would
 show him the proper words and proper subjects. But
 if a bad poet is always awake, his eyes are always blind.
 The great poet suffers from something like congenital
 blindness in the matter of things previously described by

others. But in other matters he has celestial eyes. What poets see with a pair of human eyes, cannot be seen even by gods with three or thousand eyes. The whole universe is reflected in the mirror of their mind. Words and subjects vie with each other in presenting themselves before these high-souled people, to be seen first of all. What the Yogins see with the concentration of their mind, the poets express in words. Good sayings come in crowds to them. "All this is true," says Rāja-śekhara. But we read of three different sources of poetry: —(1) that of which the source is the older poets, (2) that, the source of which is concealed, and (3) that of which there is no source. The first may be divided into two: (i) what looks like a reflection, and (ii) what looks like a picture. The second also is divided into two: (i) 'identical, and (ii) like the entrance into a foreign city'. All these four are forms of plagiarism. Each may be divided into 8 groups, —making altogether 32 groups. Description of these 32 is projected into the 13th Chapter.

Chapters XIV and XV treat of poetical licenses,—
Chapters XIV and XV. technically called Kavi-samaya (con-
 ventions of poets) in Sanskrit. They
 are well known from other treatises of rhetoric.

The 16th Chapter treats of the conventions of poets
 about the heaven and the under-world.
Chapter XVI Just as in the moon, the hare and
 the antelope are regarded as one, just as love is regarded
 as a personality,—and so on.

The 17th chapter treats of the divisions of countries.
Chapter XVII. The whole universe comes within its
 purview; and the world is divided

into the heaven and the earth. The nether-world also comes in. There are 7 heavens, 7 islands, and 7 nether-worlds,—making a total of 21. The central island on the earth is called the Jambū-dvīpa; it has 7 varṣas or countries, the southernmost is called Bhārata. One who conquers all the countries from the southern sea to the Himālayas is a Samrat; and one who conquers all the countries from Kumārī to Vindu-sarab is a Cakra-vartin. Provinces of India are given in great detail with the names of their districts, rivers, mountains, and their products. Directions are given, north, south, east, and west from Kānya-kubja. The colours of the people of different provinces are also mentioned. But all this is given from the point of view of a poet, and not of a geographer.

In the 18th or the last chapter is given the division of time. There is one peculiarity;—
Chapter XVIII. the seasons are conventionally given as six. But as a resident of Kānya-kubja, Rāja-śekhara says, they are really five, the Hemanta or late autumn being merged into the winter. Each season has four phases: (1) the coming out of one season from the previous one, (2) its infancy, (3) its maturity, and (4) its immersion into the next.

The whole book is full of information about India a thousand years ago, and it will be more valuable still if the other 17 adhikaraṇas are found out.

THE DHVANI-KĀRA.

Three schools of criticism have already been described, viz., the earliest Rasa school of Bharata, the Alaṅkāra school of
The dhvani school has a tradition.

Bhāmaha, and the Riti school of Daṇḍin and Vāmana. Then came the Dhvani school. All the schools had a long tradition of their own before they were written down in formal treatises. The Dhvani school is no exception to this rule; the earliest writer of it is the Dhvani-kāra, whose name has been forgotten. He has a number of kārīkās, the very first of which says,

“Kāvyaśyātmā dhvanir iti budair yaḥ samāmnāta-
pūrvah.

Tasyābhāvaṃ jagadur apare bhāktam āhus tam
anye.

Kecid vācāṃ sthitam aṣṭaye tattvamūcus tadyam
Tena brūmaḥ sahrdaya-pritaye tat svarūpam.”

(I. 1).

This verse shows that long before the Dhvani-kāra, the dhvani was known. It was also known that dhvani is the soul of poetry. There were three different sets of critics who opposed it:

- (1) One set denied its existence altogether.
- (2) The second set gave it a subordinate position.
- (3) The third set considered it to be a mysterious function beyond the comprehension of men.

“Therefore,” says the unknown author, “it is necessary to reveal its true nature.” So the tradition he refers to seems to be an ancient one.

It is to be noted that the subject which connoisseurs delight in may be either expressed or suggested. The expressed subjects have been variously described by critics as consisting of upamā and other figures of speech (I. 3). But the suggested meanings in the works

of great poets have their existence and they are outside the *parts* like effulgence in handsome ladies (I. 4). That suggested meaning is the soul of poetry, just as in the case of the primordial poet Vālmiki, the sorrow caused by the separation of the couple of birds found expression in the form of a śloka (I. 5). The flowing language of great poets, describing a charming poetic subject, reveals their particular genius,—superhuman and effulgent (I. 6). This genius, this language, and this charming poetry cannot be enjoyed by the simple knowledge of grammar and lexicography. It is appreciated only by connoisseurs of poetry (I. 7). That poetry and the word that has the power of suggesting it should be carefully cultivated; because they are the great possession of great poets (I. 8). As those desirous of light direct their efforts to the flame of the lamp as the means by which it can be obtained, so one desirous of suggested poetry should direct their efforts to the suggested meaning of words (I. 9). As the meaning of a sentence is understood through the meanings of words, so the realisation of the desired object, i.e., suggestive poetry, is understood through the expressed meaning (I. 10). As the meaning of words, by helping the expression of the meaning of sentences by its inner power, ceases to have a separate expression after its function is over (I. 11), so the suggested meaning flashes suddenly in the mind of connoisseurs which looks at the real object, not mindful of the expressed meaning (I. 12). Where word and meaning subordinating themselves express something else, that is poetry; learned people call it *dhvani* (I. 13). Where the suggestion is not the principal, but follow the expressed object as in the figure of speech called *samāsōkti*,—that figure is really an ornament to the expressed object,

clear and simple (I. 14). Dhvani is not there where there is a flash only of the suggestion, or where it follows the expression; it is not even there where it does not prevail (I. 15). Where word and the meaning after performing their functions stand for suggestion, that is the jurisdiction of *dhvani*, but it should not be mixed up with other things (I. 16). Bhakti and dhvani are not one, because their forms are different. Dhvani cannot be defined as bhakti on account of overlapping (अतिव्याप्ति) and falling short (अव्याप्ति) (I. 17). That charmingness which cannot be expressed in any other way, but which can be expressed by word full of suggestive meaning, comes within the range of dhvani (I. 18). Words like *lāvanya* are never regarded as an example of dhvani, though they express something charming beyond their own meaning (I. 19). When a word forsaking its principal function for the expression of some ulterior object, expresses its meaning by a second function, it requires a third function, too; for, otherwise, its flow of expression would be halting (I. 20). The second function depends upon the principal function; how can that subordinate function be a definition of dhvani, whose one source is suggestion? (I. 21). But, it may be the definition of certain division of dhvani. If others are anxious to define dhvani, they support us who try to show that there is dhvani (I. 22).

There is a good deal of controversy about the identity of the Dhvani-kāra. He is often confounded with Ānanda-vardhana, who wrote a *vṛtti* on the dhvani-kārikās. Earlier rhetoricians seem all to differentiate between the author of the kārikās and the author of the *vṛtti*. But as

The Dhvani-kāra

time went on, and the historical sense of the Indian paṇḍitas,—specially in eastern India,—got blunted, the one was confounded with the other.

The kārīkā-kāra seems to have preceded the Vṛtti-kāra by a long interval. The kārīkā-kāra said, there were people (1) who opposed dhvani altogether,—(2) people who gave it a subordinate position, and (3) people who thought it beyond the comprehension of ordinary men. But the Vṛtti-kāra splits up No. 1 into three;

Ananda-vardhana, the vṛtti-kāra is different from the kārīkā-kāra.

- (a) Those who considered dhvani to have no existence. To them the body of poetry was words and meaning, the ornaments were the figures of speech, and the arrangement of words was called guṇa. Along with the guṇas there were some characteristics like upanāgarika, etc. The ritis were also there. But there were no such thing as dhvani.
- (b) If dhvani is admitted as a source of kāvyā beyond those already well known, it would not be kāvyā at all and it would not please those who take a living interest in poetry.
- (c) Yasmin-nāsti na vastu kiñcana manah-prahlādi sālaṅkṛti.
vyutpannai racitaṃ ca naiva vacanair vakrokti-śūnyaṃ ca yat.
Kāvyaṃ tad dhvaninā samanvitam iti prityā praśaṃsaṃ jaḍo.
no vidmōbhidadhāti kiṃ sumatinā pṛstaḥ svarūpaṃ dhvaneḥ.

This says that dhvani is a thing which cannot be defined, and ridicules the adherents to the theory.

What was one in the Dhvani-kāra's time has already become three in the time of the Vṛtti-kāra;—that shows that the two authors were separated in time.

The kārikās seem to have been written by different authors at different times; the Dhvani-kāra simply collected them and gave them a shape after adding a few of his own for the purpose. Up to the time of the Dhvani-kāra, in the treatises on alāṅkāra, we never find the mention of the two functions of words, viz., abhidhā and lakṣaṇā. But, from the time of Bhartṛhari there was a good deal of controversy among the grammarians and among the mīmāṃsakas regarding these two functions. Anyhow the two functions, denotation and connotation, were admitted by many schools of philosophy; and in philosophy these two were quite sufficient. The third function, i.e., suggestion or vyañjanā or reverberation is a new idea. It certainly came in after Bhartṛhari in the 7th, and Kumārila and Prabhākara in the 8th century. The history of the scholar who brought in this idea, where it was mooted and at what time,—has yet not been ascertained. The Dhvani-kāra at the end of the 8th century boldly quotes from some previous authority—"Kāvyaśāstrī dhvaniḥ—;" for it was already—"budhailḥ samāmnāta-pūrvah".

The kārikās seem to settle merely the major heads of dhvani, leaving the arrangement of details to the commentator. In the first chapter, the Dhvani-kāra is busy with the establishment of dhvani; and in the second, he separates those, so called kāvyas, where there is no dhvani. Many of the kārikās in this chapter end with words like these;—"nāsau mārgo dhvaner mataḥ,"

“nāsyāsau gocarāḥ dhvanḥ”, “sa ca na jñeyāḥ sūribhir viśayo dhvanḥ”, etc. The last verse of chapter II gives a fine summary of the theory:

“Sarveṣveva prabhedesu sphuṭatvenāvabhāsanam |
Yad vyaṅgyasyaṅgibhūtasya tat pūrṇam dhvani-
lakṣaṇam ||

Nothing can be more emphatic.

ĀNANDA-VARDHANA.

Kalhana's *Rāja-taraṅgiṇī*, Chap. V, verse 34, makes
Time and place of
Ānanda-varḍhana.
 Ānanda-varḍhana one of the courtiers
 of Avantī-varman of Kāśmīra who
 reigned for 30 years in the second
 half of the 9th century. Rāja-śekhara in his *Kāvya-
 mimāṃsā*, written in the 1st quarter of the 10th century,
 mentions Ānanda-varḍhana by name. This is certainly
 quite enough to point out the time of the literary
 activity of the Vṛtti-kāra.

Traditional kārīkās are always written in elliptical
 language leaving a good deal of work to be done by the
 Vṛtti-kāra. Ānanda-varḍhana's services as a Vṛtti-kāra
 are manifold:—

- (1) He explains the kārīkās supplying all sorts of
 ellipses and sometimes giving a running com-
 mentary.
- (2) While the Kārīkā-kāra is satisfied with the
 major heads of classification, the Vṛtti-kāra
 gives the details and makes the classification
 complete in all its parts.
- (3) The Kārīkā-kāra never cares for examples
 which are furnished by the vṛtti-kāra. It
 is a part of his duty to show that the
 examples tally with the given definitions.

- (4) The Vṛtti-kara collects all relevant traditions accruing between the composition of the kārīkās and of the vṛtti:
- (a) These traditions may be given in the form of kārīkās by intervening supporters of the theory, or
- (b) in prose or verse by supporters similarly situated.
- (5) There are certain karikās which are incorporated in the main body of kārīkās as II, 18, 19, 20. They seem to be by the Dhvani-kara himself. But there are other kārīkas, viz., the pari-kara ślokas in p. 34; they are put in there by Ānanda-varḍhana.

Ānanda-varḍhana is a powerful writer. His forceful argument has made the dhvani theory the foremost theory in the Alāṅkāra śāstra. It has cast into shade all other theories and shown them in their proper light. Even, later theories could not make any headway against dhvani. Six centuries later, Viśva-nāthā points out contradictions in the kārīkās themselves, but he never says a word against Ānanda-varḍhana.

Ānanda-varḍhana's father is said to be Nona Paṇḍita and he wrote two works, viz., Viśama-vāṇa-līlā and Arjuna-carita,—both are cited in the vṛtti of Ānanda-varḍhana. He wrote a vivṛti entitled Dharmottama on a work of the Śaiva philosophy the name of which ends with the word 'vinīścaya.' He also wrote a work called Tattvāloka in which he discussed the laws of kāvya and of śāstra.

ABHIDHĀ-VṚTTI-MĀTRKĀ BY MUKULA.

Abhidhā-vṛtti-mātrkā is neither a work on rhetoric,
 nor one on poetics. For Mukula
 The book. himself says (L. 2438) that Abhidhā-
 vṛtti-mātrkā pertains to four śāstras, viz., vyākaraṇa,
 mimāṃsā, tarka, and sāhitya, and through these to all
 branches of science; though Bühler takes Mukula's work
 as one on rhetoric. (Kaśmīra Report, p. 66) (see our
 Catal. No. 4802).

Pratibhārendu-rāja, the commentator on Udbhaṭa,
 was the pupil of Mukula who was
 The author and his age. the son of Kallaṭa. Kallaṭa, accord-
 ing to Bühler, was a great Śaiva philosopher. Mukula
 seems to have come a little later than Ananda-vardhana
 when the theory of dhvani had yet not taken root.
 Mukula, therefore, takes some trouble in explaining the
 fundamental ideas of the relation between words and
 their import.

The older rhetoricians do not treat of the functions
 of words and of their meanings.
 But later writers all treat of these
 functions. They became very im-
 portant in the 10th and 11th cen-
 turies when the dhvani theorists pushed their idea with
 great force and thereby produced reaction. One of the
 fruits of that reaction is Mukula's work. Mukula in
 this examines the fundamental principles which regulate
 words *in* their meanings. He includes lakṣaṇā, too, in
 abhidhā; for he says, the functions of abhidhā are two-
 fold, the direct and the indirect. Both these functions
 lead to the understanding of the import of words.
 Therefore, there should be a differentiation between the
 two,—though in reality they are one

Abhidhā-vṛtti-mātrkā,
 —a reaction against the
 dhvani school

This work has 15 kārīkās by the author himself with their prose explanations. In these Mukula establishes abhidhā only and thereby opposes Ānanda-vardhana's dhvani. Mammaṭa, therefore, thought it just and necessary to refute Mukula's idea and so he wrote a work entitled Śabda-vyāpāra-vicāra in which he establishes three distinct functions of words, of which the last is dhvani (our Catal. Nos. 4853 and 4854). He says that the function of dhvani cannot be served by abhidhā, because śabda functions only once. It cannot go hopping, giving one meaning now and another a little later; therefore dhvani is a distinct function. Both Mukula's and Mammaṭa's works have been published by the Nirṇaya-sāgara Press, Bombay.

Mammaṭa refutes
Mukula.

ABHINAVA-GUPTA.

The Kāśmīra Śaiva school was founded in the middle of the 9th century by a great thinker and reformer named Vasu-gupta. He was followed by Bhaṭṭotpala who again was followed by Indu-rāja and Tauta. These two were the gurus of Abhinava-gupta who was a voluminous writer of the Kāśmīra Śaiva school. But we are not concerned with that school which was founded on the tantras current at that time. We are here concerned with his works on rhetoric. His first commentary, Abhinava-bhāratī, is on Bharata's Nāṭya-śāstra, and the other is on the Dhvanyāloka, called the °Locana. He himself tells us that he wrote a vṛtti on Īśvara-pratyabhijñā in 1015 A.D. and that his Krama-stotra was written in 991 A.D. "From Abhinava-gupta's remarks at the end of his °Locana commentary on uddyotas i and iii of the

Time and place of Abhi-
nava-gupta.

Dhvanyāloka, it appears that the study of this famous work was traditional in his family, and his own commentary was composed as a rejoinder to another, called the Candrikā written by one of his predecessors in the same gotra; and four times in his °Locana (pp. 123, 174, 185, 215) he discusses or controverts the views of this earlier commentator, who is specifically referred to as the Candrika-kāra at pp. 174 and 185." (Dr. De in his Sanskrit Poetics, Vol. I, p. 105.)

It is in controverting^{*} the views of Candrikā that the °Locana was written, for says Abhinava at the end of the 1st uddyota:—

“Kiṃ locanaṃ vinā loko bhāti candrikayāpi hi |
Tenābhinava-gupto'tra locanonmilanaṃ vyadhāt ||

Ānanda-vardhana is said to be the founder of the dhvani school. No one grudges the credit given to him for clearing up that theory and making it the highest theory in Sanskrit poetics. But the services of Abhinava-gupta are invaluable to the theory. The dhvani theory requires for its complete recognition the theory of rasa. Abhinava, therefore, took the precaution of writing a commentary on Bharata's Nāṭya-śāstra, the central idea of which was rasa. Bharata's rasa is confined to drama. Its main object was to train the actors how to express the rasas clearly by four kinds of acting. The idea of rasa entered very late in the fields of rhetoric and poetics. Therefore, for the purpose of explaining, elucidating, and realising the dramatic rasas he wrote the °Bhārati on the Nāṭya-śāstra and then took up the dhvani theory in which rasa plays a very important

Importance of Abhinava-gupta in finally establishing the dhvani school.

His commentary on Bharata's Nāṭya-śāstra.

part. He, in fact, brought in a harmony between the profession of actors and the profession of poets. I use the word profession advisedly; because poetry was all along a profession and is still so in the feudatory States of India. In the commentary on the Dhvanyāloka the services of Abhinava-gupta are more in harmonizing the kārīkās and the vṛtti than in harmonizing poetics and dramaturgy. In many places he has pointed out the difference of ideas between the kārīkās and the vṛtti and reconciled them. He has also explained the celebrated Bharata-sūtra on *rāsa-nispatti* in a way that one may apply it both to drama and to poetry. His extensive learning was very useful in giving the history of controversies in the matter of rhetoric and poetics. In subsequent literature he is every where spoken with deep reverence whether the author agrees with him or not. He has shown that the dhvani theory elucidates all other theories of rhetoric, specially the theory of *rāsa* which he has pointed out as the principal thing in dhvani. For, what is *rāsa*? It is simply dhvani, suggesting things not expressed, so rapidly that the steps by which the suggestion is made are imperceptible. Ānanda-varḍhana boldly made an attempt, but Abhinava made the attempt successful.

VAKROKTI-JĪVITA BY KUNTALA.

The revolt against the dominant dhvani theory supported by the Dhvani-kāra, Ānanda-varḍhana, Abhinava-gupta, and Maṃmaṭa,—was led by two men; *viz.*, Mahima-bhaṭṭa in his *Vyakti-viveka*, and Kuntala in his *Vakrokti-jīvita*. Of these two, Kuntala is the earlier. The latest author whom he quotes is Rāja-śekhara (Edn.

Kuntala's work is a revolt against the dhvani school.

De, p. 71), and the earliest author by whom he is quoted is Mahima-bhaṭṭa.

Rāja-śekhara's date is well known ; he flourished in the first quarter of the 10th century ;
Age of Kuntala. and Mahima-bhaṭṭa towards the end of the 11th century. Kuntala may be a younger contemporary of Abhinava-gupta ; and an elder contemporary of Mammaṭa.

Dr. S. K. De has done a great service by bringing the work of this powerful though obscure writer to light so far as the MS. materials available permitted. About the author Dr. De says, " He (Kuntala) writes in his vṛtti in a lucid, concise yet vigorous style, and his choice of examples, testifying to his wide reading in literature, is judicious. He refuses in most cases to move along conventional lines and cite conventional illustrations. Whatever value may be attached to his somewhat extreme theory Vakrokti as the essence of poetry, and of his strange classification and nomenclature, there can be no doubt about the originality and freshness of his outlook, about his literary acumen and critical insight into the artistic requirements of poetry and about the many stimulating suggestions with which his work abounds and which have been in many cases developed by later theorists " (De, Introd. lix). I fully agree with Dr. De.

It is a pleasure to read through his book. Its lucidity and freshness are apparent even to
Vakrokti. one who glances through it. He was a thinker, and an original and bold thinker. Authorities

did not much influence him. But he belonged to the old school of alaṅkāra theory. He did not give any prominence in his work to the three functions of words, *viz.*, denotation, connotation, and suggestion. He did not give any prominence even to *rasa*. He accepted indeed the *riti* theory but altered it beyond recognition. His definition of Kāvya is the same as those of other alaṅkāra theorists, *viz.*, words and their meaning together (śabdārtha) constitute Kāvya. But they should be in a piece of composition to which he gives two adjectives: (1) vakra-kavi-vyāpāra-śālīnī, and (2) tad-vidahlada-kāriṇī. The meaning of these adjectives is that the composition should be delightful to the connoisseurs of poetry, and that it should be striking owing to the genius of the poet. Here he discards the usual limitations of the old supporters of alaṅkāra theory: and brings in two ideas, strikingness and delight. The word vakratā he explains by a number of words. It means vaicitra, vicchitti, cārutva, camatkāra, and so on. But he takes the words śabda and artha not in the ordinary sense, but in a peculiar poetical sense (De, I. 9).

The central idea of Kuntala is vakratā. He says, both words and their meanings constitute the body of Kāvya which are to be decorated by the poet. But the decoration is vakrokti only, and the meaning of vakrokti is vaidagdhya-bhaṅgi-bhaṇiti, *i.e.*, the expression of peculiar charm by the action of the poet.

Some rhetoricians think that svabhāvokti or plain narration is an alaṅkāra, what is then to be decorated? Without svabhāva there can be no subject of poetry. The subject then should be without svabhāva, *i.e.*, something beyond description. If the body is the decoration, then one rides on the shoulder of himself.

The poetic vakratā may be of six kinds :—(1) the strikingness of arrangement of letters, (2) the strikingness of the first part (*i.e.*, prakṛti or dhātu) of a word, (3) the strikingness of the second part (*i.e.*, suffixes) of a word, (4) the strikingness of vākya or sentence which is of thousand kinds and in which all the alaṅkāras are included, (5) the strikingness of a prakaraṇa (*i.e.*, part of a great work), and (6) the strikingness of the whole poem.

Division of Vakrokti.

The vakrata or strikingness is taken by Kuntala as the underlying principle on which all the figures of speech are based. It is something like a genus from which all species, sub-species, and individuals of alaṅkāra proceed. (“Vakroktiḥ sakalālaṅkāra-sāmānyam” Edtn. De, I. 31.) The idea is taken, I believe, from the Vaiśeṣika idea of sāmānya on the top and viśeṣa at the bottom, all intermediate species coming in the middle.

Kuntala deprecates the use of the word riti and the division of ritis according to countries.

Kuntala's idea of riti.

If the ritis are peculiar properties of countries, why should they be divided into three? There are innumerable countries and therefore the ritis also should have been innumerable. He names the ritis as Kavi-prasthāna-hetavaḥ, *i.e.*, the roads by which the poets go. They are (1) mellow, (2) variegated, and (3) pertaining to the nature of the two. It is patent that the prasthānas are really two, the other is merely a mixture. The mellow division of vakratā has four characteristics : (1) sweetness (mādhurya), (2) lucidity (prasāda), (3) effulgence (lāvanya), and (4) nobility (ābhijātya). The variegated and the mixed divisions also have the same four characteristics, but they are differently defined by the author.

Besides these four characteristics, there are two more which pertain to all the prasthānas. They are aucitya (propriety) and saubhāgya (good luck). These two are conspicuous in all the three prasthānas, and they are still more conspicuous in words, sentences, and poems.

This is the framework of Kuntala's treatise. He has subordinated the dhvani to it,—
Vakrokti is essential in all the alaṅkāras. dhvani in all its varieties, vastu-dhvani, rasa-dhvani, and alaṅkāra-dhvani. Vakrokti-jīvita is the isolated attempt of a great thinker. Of the numerous alaṅkāras, he rejects some as having no vakratā and admits others as having vakratā. In the matter of rejection he is almost merciless. He rejects many of the favourite figures of speech of his predecessors. Though his main theory of vakratā has not been accepted by any of his successors, they have generally accepted his scheme of alaṅkāras. His sympathies were all with the ancient rhetoricians, whose scheme of discipline did not go beyond the range of words, their import, and short compositions in prose and poetry. But when larger works began to be written, and there was need of something higher than the discipline of rhetoric, the dhvani theory philosophically and practically appeared to meet the requirements of the existing literature. Kuntala appeared at this time and made a generalization of all the alaṅkāras and set the vakratā theory as a rival to dhvani. Philosophically it did not satisfy the requirements, and practically it failed to attract. So it remained an isolated attempt of a great thinker.

The work is divided into chapters called unmeṣas. Contents. An abstract of the first unmeṣa is given above. The second unmeṣa treats of the strikingness of the arrangement of letters,

of prakṛiti (stem) of pratyaya (suffixes) and the third unmeṣa treats of vākyas or sentences. Dr. De could not finish the edition with the 3rd unmeṣa for want of good materials. But he has given the resumeé of the third unmeṣa. The resumeé of the fourth treats of the strikingness of prakaraṇas, and I believe, in the same unmeṣa, the strikingness of pravandhas is also treated of. Pravandhas may be taken from tradition or history or may be original. This is the only work in Sanskrit literature in which criticism of the entire poem is aimed at.

DAŚA-RŪPA BY DHANAÑJAYA.

Daśa-rupa is a work on dramaturgy written by Dhanañjaya, son of Viṣṇu, and commented upon by Dhanika who is also said to be a son Viṣṇu. The author and the commentator look like brothers. Both of them flourished at the Court of Dhārā. The author lived under Muñja, the uncle of Bhoja, and flourished at the end of the 10th century (from 974–995). Muñja had many viruds, such as Vak-pati-rāja, Utpala-rāja, Amogha-varṣa, Pṛthvi-vallabha, Śri-vallabha, etc. It is well-known from books and inscriptions that he defeated the Cālukya King Tailapa II six times; but in the 7th encounter in 995 he was defeated, taken a prisoner, and executed.

The work Daśa-rupa is based on Bharata's Nāṭya-śāstra. But it is strange that Dhanañjaya does not name any work on dramaturgy written during the period intervening between him and Bharata, though he quotes a number of dramas and kāvyas and some works on rhetoric. The object of writing the book is to give a brief, succinct, and clear abridgment of Bharata's Nāṭya-śāstra.

Daśa-rūpa—based on
Bharata.

Dhanañjaya speaks only of ten rūpakas. In the beginning he makes a distinction between *nṛtya* and *nṛtta*; the first is emotional and the second is external. They are both useful to a drama. The subject of *nāṭaka* may be of two kinds:—the main and the occasional. The main subject runs throughout the work and the occasional when occasion arises;—as in the *Rāmāyaṇa*, the story of Rāma is the main and that of Su-grīva is occasional. The subject of drama may be well known, may be an invention of the poet, or may be a mixture of the two.

In a drama the plot has five elements: (1) the Germ, (2) the Expansion, (3) the Episode, (4) the Episodical incident, and (5) Denouement. The action also has five stages: (1) Beginning, (2) Effort, (3) Prospect of success, (4) Certainty of success, and (5) Attainment of success. The five elements of the plot acting in concert with the five stages of the action give rise to five junctures which connect one thing with another in a single sequence. The five junctures are: (1) Opening, (2) Progression, (3) Development, (4) Pause, and (5) Conclusion. Each of these dramatic properties has many subdivisions and they take nearly the whole of the first book of the *Daśa-rūpaka*.

The subject-matter in a drama is of two kinds—one to be suggested and the other to be seen and heard. That which is dry but at the same time necessary, is to be suggested and the rest to be acted. The suggestions are five. They are the Intermediate scenes, viz., the Explanatory scene (*viṣkambhaka*), the Intimation scene (*cūlikā*), the Anticipatory scene (*aṅkāśya*), the Continua-

tion scene (aṅkāvatāra), and the Introductory scene (praveśaka).

On another principle the subject is again divided into three parts. That principle is nāṭya-dharma (dramatic rules). The first is to be heard all (prakāśam), the second not to be heard at all (svagata), and the third is split up into two –Personal address (janāntika) and Confidential address (apavarita).

Book II of Daśa-rūpa is taken up with the classification and characterization of heroes and heroines. With the characterisation of heroes come in the styles of procedure which is based on their conduct. These styles are four in number: (1) Gay style (kaisikī), (2) Grandiose style (sāttvatī), (3) Horrific style (ārabhaṭī), and (4) Eloquent style (Bhārati).

Book III treats of nāṭakas. In the beginning of the chapter, there is a detailed description of Purva-raṅga, i.e., preliminary to the beginning of the drama. Then come the ten different classes of nāṭakas. Here the nāṭakas are only ten as in Bharata.

Book IV treats of the rasas and the bhavas with their accessories and accompaniments. These are also taken mainly from Bharata.

It is a curious question how the Agni-purāṇa and Sāhitya-darpaṇa got the 27 and 28 forms of nāṭaka. The sources of the later 18 forms have not yet been discovered. Dhanañjaya gives only one form more than the ten, and

Dhanañjaya gives 11 forms of Nāṭaka as against 27 of the Agni-purāṇa and 28 of Sāhitya-darpaṇa.

that is the nāṭikā. By that he indicates other forms also which he does not approve:—"Saṃkīrnānya-nivṛt-taye." i.e., for discarding other miscellaneous forms.

Bhāva-prakāśa of Śāradā tanaya treats, however, of thirty forms of dramas and gives their descriptions, differentiations, and illustrations as we will see later on. It is a very recent publication in the Gaekwad series and it is dated in the later half of the twelfth century.

BHOJA-RĀJA'S SARASVATĪ-KAṆṬHĀBHARAṆA AND
ŚRĠGĀRA PRAKĀSA.

Mahārāja Bhoja, lord of the city of Dhārā, is a great personality in Indian literature, both as a writer and as a patron of letters. He was the 9th King of the Paramāra dynasty of Dhārā, the son and successor of Sindhu-rāja and was a nephew of Vākpati-rāja. He flourished in the first half of the 11th century A.D., and has left numerous inscriptions to certify his date. So it is useless to write dissertations about his age.

His Sarasvatī-kaṇṭhābharana is a wonderful production. It is full of originality, and everything dealt with here is on an imperial scale. Bhoja is an alāṅkārika. He thinks that the doṣa, guṇa, and alāṅkāra are all that is required for a good poem; and if rasa is added to it, the poet becomes famous. With this preface, he goes straight to the doṣas. The doṣas concern words. He gives the definition of each of the doṣas with its varieties and finds illustrations for them from the literature, a vast number of works of which, was accessible to him. Having finished the doṣas of words, he deals with those of

sentences. After that the guṇas are enumerated. Each illustration is carefully compared with the definition and notes are given with the view that the definition and illustrations agree.

The second chapter begins with the alaṅkāras. The sabdālaṅkāras are sometimes two and sometimes four, but Bhoja makes them 24, -many with numerous varieties, and the author finds apt illustrations for each. His first verbal figure is jāti. It means the appropriate use of languages considering the status of the speakers. They can use each dialect in its pure form or may use words common to more than one language; or may mix up sentences of different dialects; or may mix up words of different languages like sesame and rice; or may use extraordinary sentences of different languages or may use sentences of the corrupt speeches. All these Bhoja treats as śabdālaṅkāra which none else has ever done.

All the 24 verbal figures are rather curious. Their names will shew how they differ from those enumerated by other authors. They are: (1) Jāti, (2) Gati, (3) Rīti, (4) Vṛtti, (5) Chayā, (6) Mudrā, (7) Ukti, (8) Yukti, (9) Bhaṇiti, (10) Gumphanā, (11) Śayyā, (12) Paṭhiti, (13) Yamaka, (14) Śleṣa, (15) Anuprāsa, (16) Citra, (17) Vāko-vākya, (18) Prahelikā, (19) Gūḍha, (20) Praśnottara, (21) Adhyeya, (22) Śravya, (23) Prekṣā, (24) Abhiniti.

Similarly, there are 24 varieties of arthālaṅkāras and as many of combined alaṅkāras. (Chaps. III and IV.)

The fifth chapter is devoted to rasa,—mainly on the Śṛṅgāra-rasa. At the end of the work we have this:—

“Catur vargaphalam pravandhe ko vā na vāndha-vīyati ity anena śrotṛṇaṃ Rāmadivād vartitavyaṃ, na tu Rāvaṇādivād iti vidhi-niṣedha-nivandhanasya pravandhasya abhiṣṭatamatvam ākhyāyate.”—pp. 381.

This sentiment is echoed in the opening lines of the *Kāvya-prakāśa*, the author of which was either a contemporary of, or came shortly after Bhoja.

The whole of the 5th chapter is devoted to *Śṛṅgāra-rasa*. The *raja* takes care to define the 49 *bhavas* of Bharata and gives examples, at the same time pointing out how they help in the development of *rasa*. Along with *rasa* he defines and illustrates *rasābhāsa*, the semblance of æsthetic pleasure, *bhāvābhāsa*, the semblance of emotion, *bhāva-śānti*, the disappearance of emotion, *bhāvōdaya*, the rise of emotion, *bhāva-sandhi*, the blending of emotions, and *bhāva-śaivalatā*, the play of many emotions. He goes to the minutest details as regards the conditions of the mind in various *rasas*. In his *Sarasvatī* and specially in his *Śṛṅgāra-prakāśa*, he says that *Śṛṅgāra* is the only *rasa*. others are tolerated simply because they are supported by tradition. He compares them with *vaṭa-yakṣa*. People have a notion that this *vaṭa* (Indian fig) tree is resided by a *yakṣa* or goblin but there is no evidence for it. The *yakṣa* really does not reside there; it is a wrong notion of the people. So Bhoja thinks the other *rasas* to be mere *vaṭa-yakṣas*, or as non-existing.

Bhoja has, as I have said before, 24 varieties of *śabdā-lankāras*, while some rhetoricians restrict them to two, three, or four. In one of these 24, he has included the *riti*. (cf. the theory of Vāmana and Rudraṭa, that *riti* is the soul

of Kāvya). He says that it is a mere śabdālaṅkāra. He also includes in one of his śabdālaṅkāras the dramatic functions or vṛttis, sātvatī, kausikī, bhārati, and ārabhaṭī. The use of different dialects by men in different positions in life, he considers to be one of the śabdālaṅkāras. The mode of reading poetry as rapid, slow, and middling, is also included in the śabdālaṅkāra. At the end of chapter V, Bhoja treats of the nivandhas, *i.e.*, mahā-kāvyaś, dramas, etc., and takes considerable pains in elucidating them.

In his Sanskrit Poetics, Dr. S. K. De says, “Sarasvatī° is a patient compilation in an encyclopaedic manner from earlier treatises, specially from Daṇḍin, from whom he takes, according to the calculation of Jacob, no less than 164 illustrations. From the index of citations given by Jacob, we find that Vāmana is quoted 22 times, Rudraṭa, 19 times, Dhvanyaloka, more than ten times.”

The same authority says, “The chief value of Bhoja’s work consists in its abundant wealth of illustrations and examples, numbering about 1,500 to every rule and prescription.” (Sanskrit Poetics, pp. 148, 149.)

The Śṛṅgāra-prakāśa of Bhoja is one of the largest works in Sanskrit rhetoric. Its name was known long ago, but the work was lost to the world until recently. His Holiness Śri Yatirāja Svāmī of Yadu-giri in Mysore came across a small fragment of this voluminous work. But the credit of the discovery of a nearly complete MS. belongs to the peripatetic party of the Government Oriental Library, Madras, in 1919. The Yati-rāja has published three out of thirty-six prakāśas of this work. These three are :—

- (22) Anurāga-sthāpana,
 (23) Vipralambha-sambhoga-prakāśana,
 and (24) Vipralambha.

Yatirāja has given the opening and concluding lines of all the prakāśas that are extant. From these we find that the first eight prakāśas are devoted to words,—their denotation and connotation. The doṣa, guṇa, and alankāras occupy the next two prakāśas. The 11th prakāśa speaks of the presence of rasa (in pravandhas). The 12th prakāśa treats of the four sets of the 64 aṅgas of a pravandha. The 13th speaks of rati, the 14th, of harṣa, etc. The 15th prakāśa speaks of the support of rati, the 16th, of the excitement of rati, and the 17th, of the effect of rati. From the 18th to the 21st, 4 prakāśas are devoted to dharma, artha, kāma, and mokṣa śṛṅgāras respectively. The 22nd, 23rd, and 24th prakāśas are already described. Three prakāśas, from the 25th to the 27th, are lost in the lacuna. The 28th prakāśa deals with dūta-karma, the 29th, with efforts of union, the 30th, with jealousy, the 31st, with absence, and the 32nd, with the pitiful condition. The 33rd prakāśa gives the meaning of sambhoga; the 34th speaks of the first effort of love, the 35th deals with reconciliation after jealousy, and the 36th treats of union. In the 22nd prakāśa, the author says that there are 64 phases of anurāga, and at the end of it he says that there are altogether 12,288 sub-phases of it.

The last two verses of Sarasvatī° and of the Śṛṅgāra-prakāśa are identical, showing that they are by the same author. The Śṛṅgāra-prakāśa seems to be later than the Sarasvatī-kaṇṭhābharana because in the former his idea of one rasa is more developed and decided than in the other.

AUCITYA-VICĀRA-CARCĀ BY KṢEMENDRA.

As Kuntala makes vakratā the life of poetry, so Kṣemendra makes aucitya or propriety the eternal life of poetry. At the outset Kṣemendra states that he has written another book on Kāvya and alaṅkāra, in that he has described the guṇas and the doṣas. The name of the book is said to be Kavikarnikā. The idea of aucitya he has certainly taken from Kuntala, who at the end of the first unmeṣa of his Vakrokti-jīvita, speaks of two general characteristics of alaṅkāra, viz., aucitya and saubhāgya: and now comes Kṣemendra to give aucitya the place that Kuntala gave to vakratā. At the end of his Aucitya-vicāra-carcā Kṣemendra says that he wrote the work at the time of the Kāśmīra king Ananta-rāja, who reigned in the middle of the 11th century.

It is well known that unlike other Sanskrit authors Kṣemendra gives a good deal of information about himself. At the end of his Aucitya he gives the name of his father as Prakāśendra at whose house sacrificial sessions were continuous. He consecrated at the temple of Śvayambhu a circle of mātṛs on its wall and gave much wealth consisting of land, deer-skins, and houses to the Brāhmaṇas and breathed his last there. His son, Kṣemendra with the title 'Vyāsa-dāsa,' writes this new work Aucitya-vicāra-carcā. It was written for the benefit of Udayasiṃha, the son of Ratna-siṃha, who had ascended heaven.

Figures of speech and rhetorical excellences are worthless if they are not properly used. The propriety is the life of poetry in everything—in words, in sentences, in

poems, in excellences, in figures of speech, in cases, in genders, in numbers, in adjectives, in prefixes, in particles, in tenses, in countries, in families, in religious ceremonies, in philosophical doctrines, in motive, in nature, in abstract, in genius, in condition, in controversies, in substantives, and in benediction. He gives examples of each of these and also examples of the improper use of these. In quoting illustrative verses, he quotes the names of many poets who are not known. He quotes Kūli-dāsa with approval, but, quotes Rāja-sekhara with disapproval. He quotes his Upādhyaya, Gaṅgaka. Of the unknown poets, the following may be quoted: (1) Dharma-Kīrti, 11. (2) Candraka, 14. (3) Malava-rudra, 15. (4) Kārpāṭika, 15. (5) Śyāmala, 16. (6) Pravara-sena, 16. (7) Prince Mukta-pīḍa, 16. (8) Utpala-rāja, 16. (9) Amaraka, 18. (10) Gauḍa Kumbha-kara, 20. (11) Bhaṭṭa Prabhā-kara, 20. (12) Bhaṭṭa Laṭṭana, 23. (13) Śrī-cakra, 25. (14) Malava-Kuvalaya, 26. (15) Bhaṭṭa Bhallaṭa, 26. (16) Yaśo-varma-deva, 28. (17) Varaha-mihira, 26. (18) Dipaka, 29. (19) Bhaṭṭa Tanta, 35. (20) Paribrajaka, 34. (21) Gaṅgaka, 39. (22) Kumāra-dāsa, 24.

Kavi-Kaṇṭhābharaṇa by Kṣemendra is a work on Kavi-śikṣā or training of poets. In the second verse he says, for the training of disciples and for the advancement of trained poets, Kṣemendra writes this substance of Sarasvatī. He mentions five stages of this training: (1) the acquisition of poetic powers by one who is a novice, (2) the training of a poet who has acquired some powers, (3) the strikingness of expression acquired by training, (4) the

Kavi-kanthabharana, a book on the training of poets.

discrimination of defects and excellences of poetry, (5) acquaintance with the ways of the world.

(1) One who has not acquired the power of writing
 Contents poetry, should endeavour to obtain it
 by divine favour and by his own
 exertions. The divine aid need not be expatiated upon. As regards the poet's own exertion, there are three classes of apprentices: (1) those who learn quickly, (2) those who learn after long training, and (3) those who never learn. The choice of the preceptor is a great thing in this department of study. The controversialists and the grammarians should be carefully avoided. The disciple should study with attention poems sweet and charming. He should give his ear to songs, recitations, poems in the vernaculars, and he should form his taste for striking words, and hear with delight, identifying himself with every aesthetic enjoyment if he wants to acquire poetic skill at all. The second class of disciples should read the whole works of *Kali-dāsa* and should read history. He should avoid by all means even the odour of controversy. He should take old verses and try to give them a new turn; drop words and phrases, and put in new ones for them. But the third class of disciples would never be poets. The ass will ever bray and never sing. The second class of disciples should imitate old poets, take words from old poets and write verses, take *pādas* or quarters from them and utilise them in their verse, take a short piece as a whole and write a new poem upon it. This will give them facility in writing.

After acquiring facility, the disciple should observe a hundred duties regulating his whole life for being a poet. In this there are regulations of food, regulations for acquir-

ing uniform health, and so forth. He should not be dependent on another, should not boast of his powers and listen with attention other people's boasting.

In the third stage, he should acquire strikingness of expressions which is of ten different kinds: (1) charming without reasoning, *i.e.*, naturally charming, (2) charming with reasoning, (3) charming in its entirety, (4) charming in its parts, (5) charming in words, (6) charming in meaning, (7) charming both in words and meaning, (8) charming in figures of speech, (9) charming in *rasa*, and (10) 'charming in well-known function.'

In the fourth stage, is the acquisition of writing faultless words, faultless meaning, and faultless *rasa* and the avoidance of defective words, defective meaning, and defective *rasa*.

In the fifth stage, he should acquire mastery over controversy, grammar, Bharata, Cāṇakya, Vātsāyana, the Mahābhārata, the Rāmāyaṇa, theories of liberation, knowledge of self, knowledge of metals, testing of jewels, medicine, astronomy, archery, testing of horses, elephants and of men, in gambling and in sorcery, in painting, in geography, in botany, in ethnology, and in miscellaneous matter.

Kṣemendra ends this book in Buddhist fashion by dedicating the merit of writing it to the benefit of intending poets. He is said to have written it during the reign of Ananta-rāja, a king of Kāśmīra, who was an avatāra of Viṣṇu. He mentions one of his disciples

Unknown poets in the
Kavi-kaṇṭhābharāṇa.

named Bhaṭṭa Udaya-siṃha who wrote a book called Lalitābhidhāna V. 1. He speaks of some poets unknown to us. He had another disciple who was a prince Lakṣmaṇāditya by name (V. 1). Among the unknown poets the following may be mentioned: Vidyānanda, Bhaṭṭa Vācaspati, V. 1, Śiva-svāmin, Indrabhānu, minister to king Bhīma-Śāhī, Mukta-kana, and his brother Cakra-pāla, II. 1, Ārya-bhaṭṭa, II. 1, Mukti-kalasa, V. 1, Dāmodara-gupta, V. 1.

VIYAKTI-VIVEKA BY MAHIMA-BHAṬṬA.

In his Vyakti-viveka, Mahima-bhaṭṭa criticises the theory of dhvani and sets up a new theory in which anumāna plays a prominent part. The anumāna theory of rasa is attributed by the Dhvani-kāra and Maṃmaṭa to Śaṅkuka. Perhaps Mahima has taken the cue from him, but Mahima does not mention him and claims originality. So Mahima-bhaṭṭa and Kuntala led the way against the dhvani theory. But they both shared the same fate, that is, complete oblivion.

Mahima-bhaṭṭa was a rājānaka and so was a Kāśmīrian. His father's name was Śrī-dhairya and his guru was Śrī-śyāmala, quoted in Aucitya-vicāra-carṇā. Mahima-bhaṭṭa quotes from Ananda-vardhana, —and even from Abhinava-gupta, and is quoted and criticised by Rucaka. The anonymous commentary on Vyakti-viveka, printed in the Trivendrum Sanskrit Series is perhaps by Rucaka. Therefore, he comes between Abhinava-gupta and Rucaka, and so may be placed somewhere in the 11th century.

Vyakti-viveka—a contradiction against the dhvani theory.

Date and place of Mahima-bhaṭṭa.

Śāhitya-darpaṇa in the 14th century quotes from Vyakti-viveka to the effect that there can be no difference of opinion as regards the soul of poetry being rasa, etc. So evidently Mahima accepted the dhvani theory but explained it in a different way.

MAMMAṬA'S KĀVYA-PRAKĀŚA.

The most popular work on the dhvani theory is, however, Kāvyā-prakāśa by Mammaṭa Bhaṭṭa written in the 2nd half of the 11th century,—as Bhoja, the king of Dhārā, has been mentioned in it as a recent person. Mammaṭa, it is asserted in the Kaśmirian tradition, wrote up to the Parikarā alankāra and the rest was written by Allāṭa. But, some scholars find traces of collaboration of Allāṭa in other parts of the work also.

Though Mammaṭa is an out and out supporter of the dhvani theory, he had not the courage to say, “Kāvyaśyātma dhvaniḥ.” His definition of kāvyā is that of the old rhetoricians. He says, “Tad adōṣau śabdārthau sagunavanalamkṛtī punaḥ kvāpi,” *i.e.*, he stuck to the old definition of the old rhetoricians like Daṇḍin, Bhāmaha, Vāmana, and others. He seems to be bent on harmonizing the definitions of rhetoricians and poetics. Ānandavardhana is unwilling to call a piece ‘kāvyā’ which has no dhvani. But Mammaṭa is willing to include pieces without dhvani within the meaning of the word kāvyā.

It is in Kāvyā-prakāśa that we find for the first time the three functions of words distinctly and clear-

ly stated in Ullāsa II. From the time of Bhartr-hari in the early 7th century, the first two functions of words, *viz.*, *abhidhā* and *lakṣaṇā*, were acknowledged by all writers on philosophy. The two schools of *Mīmāṃsā* in the 8th century took different views of the relation between words in a sentence. One said that the words expressed their meaning and the relation came in afterwards. The other said that the meaning came in, as related. The rhetoricians seem to favour the former theory and not the latter. It is from the idea of this relation that the rhetoricians came to the theory of *dhvani*, or suggestion or better still, reverberation. In the 3rd Ullāsa, Mammaṭa speaks of the suggestive meaning as coming from the other two meanings. The suggestion comes only to those who are accustomed to study *kāvya*.

The 4th Ullāsa is prefaced with the remark that the *doṣas*, *guṇas*, and *alaṃkāras* should come in after the words and their meanings have been treated of. But the author postpones their consideration for giving a full treatment to *kāvya*. Therefore, in this chapter, he gives the classification of *kāvya*.

The suggested meaning, he says, may come direct from the ordinary meaning of words or from their secondary meaning. If it comes from the secondary meaning, the ordinary meaning may be either neglected or altogether discarded. But when the ordinary meaning is expressed and then comes the suggestion, it may come either (1) gradually or (2) at once; *i.e.*, (i) when the steps,

The three functions
of words clearly stated.

Ullāsa III.

Ullāsa IV.

Explanation of the
suggested meaning.

by which the ordinary meaning develops into suggestive meaning, are traceable, and (ii) when they are not traceable. The last is the most important feature of the suggested, or reverberated, meaning. One sees a dramatic performance, or reads a poem, tears trickle down from his eyes or he is susceptible to different emotions. How could these changes take place? They take place certainly by seeing the acting or reading the book: but they come so imperceptively that you do not even with effort note the steps. These imperceptible changes in the mind of the audience or of the reader are *rasas*. Here we get the reasons or causes of the æsthetic enjoyment of poems and dramas. This is the most important explanation of æsthetic enjoyments in Sanskrit poetics. Bharata perceived these æsthetic enjoyments, gave their minute classification, and gave minute directions to the actors as to how to express them and how to develop them. The old school of rhetoricians, Daṇḍin, Bhāmaha, and others, did not attach much importance to them and left them to dramatists. When first the *rasas* were transferred from drama to poetry we cannot say. But it is certain that this transfer led to the theory of *dhvani* to explain the origin of *rasa*.

The celebrated Sūtra of Bharata imbedded in the 6th Chapter of Bharata's Nāṭya-
Kāvya-Pr. N. S. P. 101. śāstra, comes in here in the Kāvya-
 prakāśa for a fuller treatment. The editor, Mr. Jhālkikar, says that there were four commentators on the Nāṭya-śāstra: (1) Bhaṭṭa Lollāṭa, a Mimāṃsaka, (2) Śrī-śaṃkuka, a Naiyāyika, (3) Bhaṭṭa Nāyaka, a follower of Sāṃkhya, and (4) Abhinava-gupta, an Ālankārika. The first is called the *utpatti-vāda* or *abhivṛtya-vāda* or *puṣṭi-vāda*; the second is called the

anumiti-vāda; the third is the *bhukti-vāda* and the fourth, the *dhvani-vāda*. Mammaṭa accepts this last and eulogises this in the highest terms.

Mammaṭa here explains all the rasas, bhāvas (sthāyin, vyabhicarīn, and sātṭvika) and their rise, fall, mixing up, etc.

Then Mammaṭa proceeds with those suggestions or reverberations, the steps by which they are developed can be traced. They are mainly two: (1) where the suggestion is an idea, and (2) where it is an alaṃkāra. You get no alaṃkāra from the words but from their suggested meanings. This chapter is called the *dhvani-kāvya* or the best *Kāvya*. The varieties of *dhvani* are here given as 10,455.

The 5th Ullāsa treats of middling Kāvya of 8 kinds, in which the ordinary or expressed meaning is more enjoyable than the suggested one.

Ullāsa V.

The 6th Ullāsa is devoted to poems in which there is no suggestion. It is the shortest chapter in the *Kāvya-prakāśa*.

Ullāsa VI

The 7th Ullāsa treats of doṣas. They are the proper function of the rhetorician. But Mammaṭa prefaces the chapter by saying that the rasas are the principal things

Ullāsa VII treats of the various defects.

in a *Kāvya* and therefore the defects of rasas are the principal defects. But *rasa* depends upon the expressed meaning, therefore defects of the expressed meaning are also defects of *rasa*. Regardless of classification of the

defects by other authors, he divides these defects as (1) defects of words, (2) defects of sentences, (some of these are the same as defects of words), (3) defects of meaning, and (4) defects of rasas. Mammaṭa takes a good deal of space in defending certain of the defects of rasas under different circumstances.

The 8th Ullāsa treats of the guṇas, and they are, according to Mammaṭa, only three, viz.,

Ullāsa VIII.

(1) sweetness, (2) spiritedness, and (3) perspicuity. All other guṇas are either included in these three or are mere wants of defects. One or two guṇas of other authors are regarded as positive defects by Mammaṭa.

The 9th Ullāsa deals with figures of speech pertaining to words and among these, vakrokti is mentioned first of all,—where the meaning of the words intended by the speaker is taken in a different way by the hearer. This Vakrokti, Kuntala, a subsequent writer, makes the soul of poetry. The second is the alliteration with many varieties. Then come the yamakas and then the double entendres. Mammaṭa has laid down that if the figure of speech remains the same after the word with a double meaning is changed by one of its synonyms, it does not pertain to the śabda but to the artha. But if the figure disappears with the change of the word, it pertains to words. One of the special features of Mammaṭa is that he regards the ritis, Vaidarbhī, etc., as śabdālaṃkāra and considers them as a part of alliteration or anuprāsa. So what Vāmana thought to be the soul of Kāvya, is regarded by Mammaṭa as a thing subordinate to anuprāsa. He names them as upa-nāgarikā, parusā, and komalā vṛtti in anuprāsa. After these come the *vandhas*, and the

Ullāsa IX—treats of the
Śabdālaṃkāras.

last figure is called the punar-ukta-vadābhāsa, where the same thing seems to be repeated but is not really so.

The 10th or the last Ullāsa is on the figures of speech pertaining to the meanings of words. It treats also of the mixture of different figures of speech. It has one special feature. Previous rhetoricians who did not believe in the suggested sense, thought that if the suggested sense is less delightful than the expressed sense, they are alaṃkāras. So they called these alaṃkāras by various names, *e.g.*, *rasavat*, *preya*, *urjasvin*, *samāhita*, etc. But Mammaṭa calls them inferior poems in which the suggestion is subordinate to the expression,—(guṇibhuta-vyaṅga); and so they are not mentioned in Ullāsa X with alaṃkāras, but are treated of in Ullāsa V where he treats of second-rate poetry.

There are many misconceptions about the work, Kāvya-prakāśa, all generated from the unhistoric spirit of one scholars specially of Eastern India. Some late Bengali commentators think that the Kārikās are by Bharata and the vṛttis only are by Mammaṭa. Another Bengali commentator says that Mammaṭa, Uvvaṭa, and Kiayyaṭa were nearly related to one another. All that we know about him, is, that he mentions Bhoja and therefore comes after him. The Bengal tradition that Śrī-harṣa, the author of Naiṣadha-carita, was the sister's son of Mammaṭa is equally untrustworthy.

COMMENTARIES ON KĀVYA-PRAKĀŚA

In our Catalogue Nos. 4821 and 4822, there is a copy of Śrī-dhara's commentary on the Kāvya-prakāśa,

entitled *Kāvya-prakāśa-viveka*. It was copied at Gajara-
 ratha-nagara in the kingdom of
 Tira-Bhukti or Mithilā in La. Sam
 291 which comes to nearly 1405
 A.D., under the order of Vidyā-pati
 Thākura in the reign of Śiva-siṃha, his patron. The
 composition of the commentary, therefore, would go in
 the 14th century or earlier. The commentary was then
 regarded as important, because Vidyā-pati ordered two
 scribes, Śrī-deva-śarmā and Prabha-kara, to copy it
 rapidly and two distinct handwritings are traceable
 throughout the MS. In this MS. Śrī-dhara is described
 as Tarkacārya Thakkura. Caṇḍi-dāsa, the Bengali and
 Viśva-nātha, the Oriya, in their commentaries on Mam-
 maṭa, cite him as the Minister of Peace and War. Sri-
 dhara appears to be a Maithila. The MS. is a very
 defective one and was acquired in two different instal-
 ments and has two different numbers. It was copied
 early in the 15th century and perhaps composed in the
 13th.

In this connexion we get the date and lineage of
 Caṇḍi-dāsa, another well-known com-
 mentator of *Kāvya-prakāśa*. The
 work named *Kāvya-prakāśa-dipikā*
 was composed at the request of Lakṣmaṇa Bhaṭṭa.
 Caṇḍi-dāsa's descendant, Nṛ-Siṃha Tarka-pañcānana,
 writing a commentary on the dhātu-pāṭha of Saṃ-
 kṣipta-sāra, entitled Gaṇa-mārtanḍa (See I.O. Catal.
 p. 839), says that Caṇḍi-dāsa was a commentator of
 alaṃkāra (alaṃkāra-ṭikā-kṛteḥ) Nṛ-siṃha is 10th in
 descent from Caṇḍi-dāsa. The family was Mukharjīs
 (Mukha-kule jātaḥ) and they belonged to the endo-
 gamous group called Vaṅga-meli. They were very parti-

Caṇḍi-dāsa and his line-
 age. (Catal. No. 4838.)

cular in their marriage in equally respectable families. They lived at Ketu-grāma, four miles to the west of Uddhāraṇa-pura on the Ganges. The MS. of Gaṇa-mārtanḍa is dated 1806 A.D. As the endogamous group to which Caṇḍi-dāsa belonged is given, and as we know from Brahmanic heraldry (Kula-śāstra) that such groups were formed at an assembly in 1482 in which Caṇḍi-dāsa must have been represented, the period of his literary activity should go to the middle of the 15th century or earlier. So he is not the younger brother of the grandfather of Viśva-nātha as Dr. De says, for Viśva-nātha was an Oriya.

Artha-prakāśika or Kārikārtha-prakāśika by Raghudeva (4818) appears to be a very late production, because the author thinks that the Karikās are by Bharata and not by Mammaṭa, and he appears to have commented upon the Karikās only. (Bharata nana sambhūta-kārikārtha-prakāśika.)

Jayanta Bhaṭṭa was perhaps one of the earliest commentators of the Kāvya-prakāśa. It is called the Kāvya-prakāśa-dīpikā. The author gives his date as 1294 A.D. He describes himself as Śrī-purohita. Sir R. G. Bhandarkar in P. 17 of his Report for 1883-84, says, from the MS. before him.—“Jayanta calls himself the purohita and was the son of Bharadvāja who was purohita or family priest to the minister of Śāraṅga-deva, sovereign of Gujarāṭa. He finished his work on Sunday on the 3rd of the dark fortnight of Jyaiṣṭha in the Saṃvat year 1350, in the triumphant reign of Śāraṅga-deva the Mahārājādhirāja while

his victorious army was encamped near Āsā-palli. Jayanta bestows extravagant praise on his father; and tells us that the King of Gujarāṭa threw himself prostrate at his feet."

Jayanta's commentary, however, underwent a curious transformation in the hands of Ratna-kaṇṭha, a late commentator, who says,—

“Jayanti-mukhya-ṭikābhyaḥ sāram uddhṛtya yatnena |
Nirmito Ratna-kaṇṭhena Ṭikā-sāra-samuccayaḥ ||”

So the recast of Jayanta's commentary is called Ṭikā-sāra-samuccaya.

Kāvya-prakāśa-nidarśana by Rājānaka Ānanda (our Catal. No. 4820.) is also called Ṣiti-kaṇṭhā-vibodhana, because the author himself, a Śaiva of Kāśmīra, thinks that Kāvya-prakāśa has an inner meaning relating to Ṣiti-kaṇṭha or Śiva. His date is 1665 A.D. Stein says, (Jammu Catal. p. 27) “Ānanda who composed his commentary in 1665 A.D. is still well remembered in the tradition of Kāśmīrian paṇḍitas as a contemporary and friend of Rājānaka Ratna-kaṇṭha” who flourished about this time.

Kāvya-pradīpa is by Mahāmahopādhyāya Govinda, a Paṇḍita of Mithilā, son of Keśava and Sonodevī, younger and affectionate brother of Ruci-kara and the elder brother of a Śrī-harṣa, a poet. Ruci-kara seems to be a step-brother of Govinda, because Govinda says that he himself is the first son of his mother. He is later than Viśva-nātha whose definition of kāvya he

criticises, and is earlier than Prabhā-kara who quotes him in his *Rasa-pradīpa* written in 1583 A.D. (See our Catal. Nos. 4823–4826.) This commentary has two sub-commentaries;—one is by Nāgoji Bhaṭṭa entitled *Udyota* (Catal. Nos. 4827–'28), and another by Vaidya-nātha Tat-sat, son of Rāma Bhaṭṭa and is entitled *Prabhā*. (See our Catal. Nos. 4729 and 4730.)

This Vaidya-nātha is not the same as Vaidya-nātha Pāyagunḍe. The Tat-sats were the gurus of the last dynasty of Vidyā-nagara, while the Pāyagunḍes were one of the six Deccan Brahmin families settled at Benares.

Kāvya-prakāśa-vistārikā by Paramānanda Cakravartī is another commentary on Kāvya-prakāśa. The latest authority he cites is Viśva-nātha, the author of *Sāhitya-darpaṇa* who speaks of Ālā-ud-din Khilji as one with whom peace or war was equally ruinous. Therefore, Viśva-nātha comes after Ālā-ud-din, *i.e.*, in the middle of the 14th century. Paramānanda comes before Kamalā-kara in the beginning of the 17th century who cites from his work. But this long period of 250 years may be reduced by the fact that Paramānanda was a Bengali Naiyāyika and the pupil of Īsana Nyāyācārya who never admitted the truth of his opponents, and that the study of Nyāya was introduced in Bengal by two learned scholars,—Vāsu-deva Sārva-bhauma and Raghu-nātha Śiro-maṇi,—both disciples of Pakṣa-dhara Miśra of Mithilā in the beginning of the 16th century.

Kamalā-kara was the son of Bhaṭṭa Rāmeśvara and grandson of Nārāyaṇa Bhaṭṭa who obtained from Akbar the title of Jagad-guru, and great grandson of

Kāvya-prakāśa-prakāśa
by Kamalā kara.

Rāmeśvara who migrated from Paiṭhāna on the Godā-vari to Benares, and who was the last of a long line of paṇḍitas in the Mahārāṣṭra country. Kamalākara flourished in the early 17th century, and he was a voluminous writer on Smṛti and Mīmāṃsa. He undertook the writing of a commentary on Kāvya-prakāśa because he had something new to say. (See our Catal. No. 4833.)

This is another commentary on Kāvya-prakāśa by Gadā-dhara whose commentary on Kāvya-prakāśa-tikā by Gadā-dhara Śiromaṇi's Tattva-cintā-maṇi-didhiti is one of the standard works on Nyāya in Bengal. Gadā-dhara in this commentary is described as Bhaṭṭācārya-cakravartī. He got no academic title from his guru, because an accident prevented his completion of studies, which alone entitled him to such a distinction. He was, therefore, known by the ordinary titles of a paṇḍita, viz., Bhaṭṭācārya and Cakravartī. He was the pupil of Hari-rāma Tarkālaṅkāra and flourished in the beginning of the 18th century. His descendants are still living at Nava-dvīpa. (See our Catal. Nos. 4834-4836.) Gadā-dhara after writing many works on the abstruse subject of Nyāya wrote this commentary on alaṅkāra to satisfy the curiosity of his contemporaries.

Subuddhi Miśra calls himself a Māheśvara, because perhaps he was a worshipper of Maheśvara or Śiva. He says that in commenting upon °Prakāśa, Dipikā, and others are useless. Seeing that even °Darpaṇa and others do not function, Subuddhi to put a stop to all cavilling criticisms, examines the real truth of all words and their meanings. His work is named Tattva-parikṣā, or more fully, Śabdārtha-tattva-

Tattva-parikṣā by
Maheśvara Subuddhi
Miśra (Catal. No. 4839).

parikṣā. As he is quoted by Ratna-kaṇṭha, he seems to be earlier than the middle of the 17th century.

Maheśvara Nyāyalaṅkāra was a Bengali and his commentary was a standard work in Bengal for more than a century. It is still studied in the tols of Bengal. The commentary is called Kāvya-prakaśādarśa or Kāvya-prakāśa-bhāvārtha-cintā-maṇi (Catal. No. 4840, 4841). The author complains of the wrong interpretation of the text which he wants to make right and thereby open the bolt of the door of Poetry. He expects that it will give delight to Brahmanas and will be accepted for its clearness. Dr. S. K. De says, “As he is cited by Vaidyanātha, he should be placed before the middle of the 17th century, and it is probable that he flourished at the commencement of that century.” There were two Vaidya-nāthas, the Pāyaguṇḍe and the Tat-sat; but both of them flourished in the 18th century. Pāyaguṇḍe was the pupil of Nāgeśa. Tat-sat composed our Catal. No. 4844 in Śaka 1740, *i.e.*, 1818 A.D. Maheśvara, therefore, is to come in the 18th century. Our next No. 4842 by Śrī-kṛṣṇa cites Nyāyalaṅkāra who was his guru. He thinks that Mammaṭa is the author of the vṛtti; because he says, Mammaṭa explains the two Mīmāṃsaka opinions but does not cite the Naiyāyika opinion. (Mammaṭa-bhaṭṭas tu vṛttikartā ityāha. Yuktaś caitat, anyathā vivecana-prasaṅga-kārikāyāṃ Mahā-bhāṣya-Mīmāṃsaka-mata-dvayam eva darśitaṃ na tu Naiyāyika-matam. Leaf 3A.) Though there is not much force in this argument, it is cited here to show that modern Bengalis consider Mammaṭa as the author of the vṛttis only. The name of Śrī-kṛṣṇa's commentary is Rasa-prakāśa.

Vaidya-nātha Tat-sat's commentary is called Kāvya-prakāṣa-sodāharaṇa-candrikā. It was composed in "viyad-veda-muni-kṣmā-mite abde", i.e., in Śaka 1740. He was the son of Rāma-bhaṭṭa and grandson of Viṭṭala-bhaṭṭa.

Rāma-kṛṣṇa's Kavi-nandikā is another commentary on Kāvya-prakāṣa which dispels the doubts of lovers of poetry, deprives the arguments of the opponents of their force and delights the wise people.

Śrī-vatsa-lāñchana calls himself a Bhaṭṭacārya. His father's name is Viṣṇu Bhaṭṭacārya. His commentary is called Sāra-bodhinī. He is cited by Ratna-Kaṇṭha in the middle of the 17th century and he cites from Vidyā-nātha's Pratāpa-rudriya (our 4847). Besides this commentary Śrī-vatsa-lāñchana seems to have written an original work on rhetoric entitled Kāvya-parikṣā in 5 chapters with a commentary of his own (See I.O. Catal. 1188). In this work he seems to follow Jagan-nātha Paṇḍita-rāja who says that śabda is the only thing to be considered in the definition of Kāvya. The author is perhaps known also by the name of Jaḍa-bharata.

Kāvya-prakāṣa-darśanam, divided into Udyotas is our No. 4448, I and II. It is written in Kāśmīrī. It is a long work, but the MS. is fragmentary and the author's name is not found.

Kāvya-mṛta-taraṅginī is our Catal. No. 4849. It is a hostile criticism on Mammāṭa's Kāvya-prakāṣa. It would have been a very interesting work, but our MS. is fragmentary.

Besides these commentaries mentioned in our Catalogue, the following are to be found in other Catalogues :—

In I.O. 1139 we find a commentary named *Bāla-cittānurañjinī* by Sarasvatī-tīrtha at Benares who as a householder was known as Nara-hari, son of Mallinātha and Nāgammā. His grandfather was Nara-siṃha, son of Rāmeśvara. Narahari's brother was Nārāyaṇa who was born in Sa-vasu-graha-hastena Brahmanā samalankṛte Kāle. As he lived in the Andhra country where the Vikrama Saṃvat is current, the date seems to refer to Saṃvat 1298 = 1242 A.D. Nara-hari was proficient in Tarka, Vedānta, Mīmāṃsā, Sāṃkhya, Sāhitya, and Mahābhāṣya. He is said to have written commentaries on Megha-dūta and Kumāra-sambhava, and a Smṛti work named Smṛti-darpaṇa, and a Nyāya work entitled Tarka-ratna with its commentary Dipikā. As the author was nearer in time to Mammāṭa, his commentary may be regarded as historically reliable.

Kāvya-prakāśa-tilaka by Jayarāma Nyāya-pañcānana is a philosophical treatise on Kāvya-prakāśa. It was written in the abstruse and difficult language of modern Naiyāyikas of Bengal. The author was a prolific writer of modern Nyāya. He wrote a commentary on Gotama's sūtras entitled Nyāya-siddhānta-mālā to establish the fourfold proofs,—perception, inference, analogy, and authority,—in Saṃvat 1750 = 1694 A.D. He is to be differentiated from Jaya-rāma Tarkālaṅkāra, a pupil of Gadā-dhara. He has a set colophon for all his commentaries and the same colophon is given in his °Tilaka. The colophon in his Vyākhyā-sudhā is :—

Dhira-śrī-Jaya-Rāmeṇa Rāmeṇeva mahodadheḥ !
Nyāya-sindhoḥ-param pāraṃ gantum adhvā nivadhyate!!

In the "Tilaka, it is:—

Vaddhaḥ Śrī-Jaya-rameṇa Rāmeṇeva mahodadheḥ !
Alaṅkāraṁ budhau setuḥ sañcarantu budhāḥ sukhāḥ !

See pp. 90, 91 of Nava-dvīpa-mahimā by Kānti-candra Raḍḍhi. Kānti was the daughter's son of the agent of the Rāja Kṛṣṇa-nagara at Nava-dvīpa in the 19th century. He says, that from Jaya-rāma's time the Rājas of Kṛṣṇa-nagara took the paṇḍitas of Nava-dvīpa under their patronage and granted lands for the support of their families and students. The lands have now been resumed by the British Government which pays a handsome sum for the subsistence allowance of the Sanskrit students at Nava-dvīpa.

Kāvya-prakāśa-vyakhyā was written by Yajñeśvara, the sacrificer. At the end, the commentator says that the author could not finish the work: somebody else completed it. But the style of writing is such that none can distinguish between them.

Kāvya-prakāśa-līlā is another commentary by M. M. Bhava-deva, son of Kṛṣṇa-deva, and pupil of Bhava-deva Ṭhakkura. The commentator says that though there are many other commentaries of the Kāvya-prakāśa, his commentary has nothing to do with them.

Madhu-matī is by Ravi whose father Ratna-pāṇi also wrote a commentary on Kāvya-prakāśa entitled Kāvya-darpaṇa and whose grandfather Acyanta was a

Madhu-matī and Kāvya-
darpaṇa. (I.O. 1144.)

minister of Rājā Śiva-siṃha of Mithilā, the patron of Vidyā-pati in the early years of the 15th century. The literary activity of Mithilā was at its height throughout that century. If Acyanta be a minister of Śiva-siṃha, say about 1410, Ratna-pāṇi would come at the middle and Ravi at the end of that century. Ravi says that his Madhu-matī is only a reflection in the Mirror of Poetry of his father (P. 333 of Peterson's 3rd Report). Ravi cites Bhāskara, another commentator of the Kāvya-prakāśa. He names the commentary as Madhu-matī after the name of his daughter, and at the end prays for the reputation of both.

Sampradāya-pradarsini or Vṛhat-ṭikā is by Vidyā Cakravartin who says that good men neglected the study of Kāvya-prakāśa and Alaṅkāra-sarvasva and so he is writing this commentary for reviving the study of both the works.

Rohitya Bhaṭṭa Gopāla wrote a commentary on the Kāvya-prakāśa entitled Sāhitya-eūḍā-maṇi or Kāvya-prakāśa-vimarṣiṇī. The work has been described in the Triennial Catalogue of MSS. in R. 1282, Vol. II, Part I-A. The writer there says that as the value of gold is judged by the line it imprints on the test-stone, so the Kāvya is judged here by means of *dhvani*.

ALAMKĀRA-SARVASVA BY RUCAKA.

The story of the discovery of Rucaka's work by Bühler in his Kāśmīra Report in 1878 reads like a romance. There are two theories about the authorship of the work. The Kāśmirians say that both the sūtras and the vṛtti are by

Rucaka and his disciple
Maṅkhuka or Mankha.
Samudra-vandha—a com-
mentator. Jayaratha, a
second commentator.

Rucaka himself. But in Southern India, the sūtras only are attributed to Rucaka and the vritti to his disciple, Maṅkhuka or Maṅkha. The sūtras are called the Alaṃkāra-sūtra and the commentary, Alaṃkāra-sarvasva. The Trivendrum edition is accompanied with the commentary of Samudra-vandha. Samudra-vandha was an ornament of the court of Ravi-varmā *alias* Saṃgrāmadhira, King of Kolamba (Quilon) in Trivancore, who was born in 1265 and conquered the countries as far as Conjevaram. The Kāvya-mālā edition is accompanied with the commentary of Jaya-ratha, son of Śṛṅgāra and a protégé of Rāja-rāja, king of Kāśmīra, who is supposed to be the Rāja-deva mentioned by Yona-rāja as reigning from 1203 to 1226.

Rucaka's date is regarded to be in the beginning of the 12th century. His pupil, Maṅkhuka or Maṅkha, wrote a work named Śrī-kaṇṭha-carita about 1145 A.D. Rucaka has quoted six verses from his pupil work.

Rucaka's work deals with alaṃkāras only. At the commencement of his work, Rucaka discusses the various theories of Kāvya and accepts the prevailing theory of dhvani. As a writer on alaṃkāras only, he has made a full statement of Kuntala's theory of Vak-rokti being the characteristic of all figures of speech. Kuntala not admitting vyaṅga or dhvani, thinks that "abhidhā-prakāra-viśeṣaḥ eva alaṃkāraḥ". He gives the idea of Mahima-bhaṭṭa in the following words:—
 "Yat tu Vyakti-viveka-kāro vācyasya pratiyamānam prati līngatayā vyañjanasyānumānāntarbhāvam ākhyat, tad vācyasya pratiyamānena saha tādātmya tadutpat-

tyabhāvād avicāritābhīdhānam.” (Triv. Sans. Series, No. XL, P. 11 ff.)

The author, though he accepts the theory of Kāvya as given by the Dhvani-kāra, accepts also the theory of Kuntala in the matter of figures of speech and therefore rejects many figures and has not included, like Kuntala, the vastu-dhvani, rasa-dhvani, and alamkāra-dhvani among figures of speech.

JAYA-RATHA.

Alamkārodāharanam (4852) gives the illustrations of Alamkāra sūtras for the benefit of young learners. Jaya-ratha (in the catalogue, the name is written Jayad-ratha) had a grandson who, though very young, was very anxious to learn rhetoric; therefore he undertook to give the child the decided opinions about all alamkāras. The author says that his is an exhaustive work on rhetoric. He had a work, named Alamkāra-vimarṣiṇi, which was a commentary on Rucaka's Alamkāra-sarvasva. About him Bühler says, “This paṇḍita (Jaya-ratha) was a son of Śṛṅgāra and the author of Tantrāloka-viveka. In the concluding verses of that work we are told that Śṛṅgāra had two sons, Jaya-ratha and Jayad-ratha, the former of whom wrote the °Viveka. The MSS. frequently vacillate between the two names.” (Kāśmīra Report, P. 68.) Bühler says that he certainly wrote at the end of the 12th century.

HEMA-CANDRA.

Hema-candra's time, life, and ancestry have been previously given. He was patronized by Siddha-rāja Jaya-siṃha of the Cālūkyā dynasty of Gujarat, and he converted

the next king, Kumāra-pāla, into the Jaina faith. He persecuted the Brahmins and destroyed the Vaiṣṇava doctrine. He was a voluminous writer, not only on Jainism but also on many branches of Sanskrit literature. He had a great command of books and his works, therefore, have an encyclopedic character. His work on alaṃkāra is called Kāvyaṇu-śasana which has a commentary by himself called Alaṃkāra-cūḍa-maṇi. Basing his work on Kāvya-prakāśa he has laid under contribution a very large number of rhetoricians who had preceded him. He has little originality, but his compilation is very valuable owing to numerous citations.

VĀGBHAṬĀLAṂKĀRA.

Vāgbhaṭa is a Jaina author. He opens his work with an invocation to Nābheya-jina and many of his illustrations are from Jaina works (III. 9). His description of Kāvya is comprehensive. It embraces Śabda, artha (words and their import), excellences, figures of speech, riti, and rasa. He flourished (IV. 45) in the reign of Jayasimha, i.e., Siddha-rāja Jayasimha, (1094-1143 A.D.) whose capital was Anahila-pāṭaka (IV. 132). Vāgbhaṭa seems to have been a Mahāmātya of Jayasimha; for Simha-deva-gaṇi, Vāgbhaṭa's commentator, says so in his note on IV, 148. Vāgbhaṭa like Rudraṭa treats of guṇa (excellences), doṣa (defects), and Alaṃkāra (figures of speech) in the first five chapters and then introduces rasa as the salt of poetry (V. 1). He does not, therefore, consider rasa as essential like Bharata, but only as adding taste and flavour to it. The *ritis* he treats at the end of the 5th chapter on rasa, as something supplementary to and as enhancing the enjoyment of, rasa.

There is very little of originality in Vāgbhaṭa. All important Kārikās in his work can be either identified with those in others, or they are slightly variant.

In Vāgbhaṭa's opinion, languages are four, *viz.*, Sanskrit, Prakrit, Apabhraṃśa, and Bhūta-bhāṣā. The Apabhraṃśas are many, current in different parts of India. He considers Citra and Vakrokti as verbal figures of speech.

In a Prakrit verse given as an example of the figure *praśnottara*, the writer says that Vāg-bhaṭālaṅkāra. Bāhaḍa (Prakrit form of Vāg-bhaṭa) was the son of Soma like the effulgence issuing from the pearls. The elements of Kāvya are doṣa, guṇa, alaṃkāra rīti, and rasa. The first chapter treats of the training of poets; the second chapter treats of doṣa. The third chapter treats of the guṇas, and the fourth and the largest chapter of alaṃkāras and the fifth treats of rasa, and the sixth, of rītis which are six in number,—Lāṭī, Pāñcālī, Gauḍī, Bacchomī, Vaidarbhī, and Māgadhī. (Our Catal. Nos. 4791–92).

This Jaina work on rhetoric has been annotated by two commentators. The first is Bhaṭṭa Gaṇeśa, son of Ananta and disciple of Bhāskara (I.O. 1155). This commentator is a Hindu and commences his commentary with an invocation to Rāma. I believe as a Hindu he feels a bit constrained to comment upon a Jaina work; for he says—"Vāg-bhaṭālaṅkrīti-vyākhyāṃ kartuṃ kiñcin niyantritaḥ". The other commentary is by Jinavardhana, son of Jina-rāja of the Khara-tara-gaccha. He wrote between the years 1404 and 1418 A.D. (I.O. 1156). This is a short commentary for the benefit of young learners.

VAG-BHATA II.

Kāvyaṇuśāsana or Alaṃkāra-tilaka by Vāg-bhaṭa,
Kāvyaṇuśāsana or Ala- son of Nemi-kumāra and Vasundharā
ṃkāra-tilaka. (I.O. 1157.) is founded on the same plan and
travels over the same ground as
Kāvyaḷaṃkāra by Vāg-bhaṭa I. The °Alaṃkāra is written
in śloka while the °Anuśāsana is written in terse prose
depending on the commentary for the full development
of particulars.

This is the first work in which we hear some of the
minor kinds of dramas, *e. g.*, *saṭṭaka*, *ḍombikā*, *bhāṇa*,
prasthāna-bhāṇikā, *prerāṇā*, *siṅgakā*, *rāmā-kriḍā*, *hṛllisaka*
śrī-gadita, and *rāsaka-goṣṭhī*. The author speaks of Mahā-
kāvyas; Raghu-vaṃśa in Sanskrit divided into sargas,
Setu-vandha in Prakrit divided into āśvāsakas; Abdhi-
mathana in Apabhraṃśa bhāṣā divided into sandhis, and
Bhima-kāvya in the Grāmya bhāṣā divided into avas-
kandhakas.

The author was a native of Rāhaḍa-pura, famous
as the shrine of the god Rāhaḍa, where there is an image
of Nemi-nātha in black stone.

Eggeling seems to take the authors of the Kāvya-
ḷaṃkāra and Kāvyaṇuśāsana as one and the same
person.

NĀṬYA-DARPAṆA BY RĀMA-CANDRA AND GUṆA-CANDRA.

Nāṭya-darpaṇa is a work on dramaturgy by Rāma-
candra and Guṇa-candra, both dis-
ciples of Hema-candra, the famous
Jaina writer. Rāma-candra seems to have been a

The authors, Rāma-
candra and Guṇa-candra.

favourite of Hema-candra, as he de-
signed him as his successor. But
Ajaya-pāla, the successor of Kumāra-

pāla made Rāma-candra stand on a red-hot sheet of copper and thus put him to death. Rāma-candra is said to have written a hundred books of which many were dramas. Eleven of his own dramas are quoted in his Nāṭya-darpaṇa. Nala-vilāsa, one of his dramas, has been printed in the Gaekwad Oriental Series. Guṇa-candra does not seem to have helped him in writing these works; he helped him in writing serious work like the Nāṭya-darpaṇa.

The authors seem to have fully utilised the materials existing at their time. But they
The characteristic of the work. boldly differed on many points from them. The number of rūpakas is given by Bharata, Dhanañjaya, and others as ten,—with nāṭikā as an extra one in Daśa-rūpaka, and Hema-candra added a twelfth as saṭṭaka. But our authors omit *saṭṭaka* and put in *prakaraṇī* there. They declare that the other forms of dramas besides these are negligible, because they do not help in the development of rasa.

In the matter of rasas early writers like Daṇḍin, Bhāmaha, and Vāmana do not touch upon them and the connected subject of dramas. Bharata says they are eight in dramas. Abhinava-gupta adds Śānta to it. Mammaṭa omits Śānta in the drama but inserts it in the kāvya. He says, as there is no action in the Śānta it cannot be a dramatic rasa. Our authors believe in the 9 rasas and they also believe that Śānta can be developed in a drama.

Abhinava-gupta, Mammaṭa, and even, Hema-candra think that rasas produce pleasure only;—pleasure in a detached form. as the pleasure of knowing Brahman.

But Rāma-candra and Guṇa-candra think that they produce the feelings of both pleasure and pain. But why should people go to see a drama which produces a feeling of pain? Rāma-candra answers,—“Owing to the skill of the poet and the actors.”

The Nāṭya-darpaṇa is written in the form of kārīkās to which the authors add a commentary which they call svopajña, *i.e.*, original. The first chapter describes nāṭaka; the second chapter describes the other eleven forms of dramas; the third chapter deals with rasa, vṛtti, bhāva, and abhinaya and the fourth, the common characteristics of all the dramas.

Unlike the majority of books on alamkāra, our authors are not satisfied with one śloka only for the elucidation of one technical term. They would quote long passages, both in prose and in verse, till the point is explained. They thus avoid the necessity of further elucidation by commentaries.

This work is in the process of publication in the Gaekwad Oriental Series, and here we acknowledge our thanks to the General Editor, Oriental Institute, Baroda, for the courtesy of sending advance forms of the work.

BHĀVA-PRAKĀŚANA BY ŚĀRADĀ-TANAYA.

Bhāva-prakāśana is an original work written by Śāradā-tanaya who is so named because his father got him by the favour of Śāradā.

Devī.

In Āryāvarta, there is a place called Merūttara,
The author and his pedigree (some say Meerut) in which there is
 a village called Māṭhara-pūjya in-
 habited generally by Brahmins.

There, in the kāśyapa-gotra was a Brahmin named Lakṣmaṇa who pleased Viṣṇu by thirty sacrifices and wrote a commentary on the Vedas, entitled Veda-bhūṣaṇa. His son was Kṛṣṇa who worshipped Mahā-deva at Benares and got a son named Bhaṭṭa Gopāla proficient in the eighteen vidyās of the Brahmins. He propitiated the goddess Śārādā and got a son whom he named Śārādā-tanaya, and the boy grew up in his father's house studying the Vedas and the auxiliary sciences.

Once upon a time, he came to worship the goddess Śārādā in her spring festival. Her image was brought to the nāṭa-mandira or dancing-hall where the audience was sitting. With the permission of the audience he sat by the side of the goddess and saw the performance of 30 different kinds of dramas, and he asked the goddess to grant him the Nāṭya-veda. The goddess asked the stage manager to teach him that. He taught him the methods of Sadā-śiva, Vāsuki, Vāg-devī, Nārada, Agastya, Vyāsa, and of the disciples of Bharata. Having learnt this in the presence of the goddess, Śārādā-tanaya made an abstract of them all, and wrote this treatise Bhāva-prakāśana.

The author, Śārādā-tanaya was trained by a stage
His training. manager of great reputation and skill.
 His theatre was attached to a great
 temple, and so the author has a claim to be listened to
 on the subject of dramas. The first thing that attracts
 notice in his work is the number of major and minor

dramas, which are, according to the Agni-purāṇa 27, according to the Sāhitya-darpaṇa, 28, and according to our author, 30 in number. The comparative list attached herewith, will show where they agree and where they differ.

Classification of dramas arranged alphabetically in—

I	II	III	
AGNI-PURĀṆA	SĀHITYA-DARPAṆA	BHĀVA-PRAKĀSANA	EXAMPLES IN THE BH. P.
1. Anka	1. Anka	1. Anka	Rāmānuja, Nāgānanda, Gangā-Bhagīratha.
2. Ihāmrga	2. Ihāmrga	2. Ihāmrga	Kusuma Śekhara.
3. Ullāpyaka	3. Ullāpya	3. Ullopyaka	Devī-Mahādeva, and Udātta-Kuñjara.
4. Karmā	4. Kāvya	4. Kalpa-vallī	Mānuka-vallikā.
5. Kāvya	5. Gosthī	5. Kāvya	Sugrīva-keṭana.
6. Gosthī	6. Duna	6. Goṣṭhī	Yamalārjuna-vadha.
7. Ḍina	7. Trotaka	7. Ḍina	Tripura-dāha, Vrtroddharana.
8. Trotaka	8. Durmallikā	8. Ḍombī	Kāma-dattā.
9. Durmallikā	9. Nāṭaka	9. Totaka	Menakā-Nahusa, Madalakhā, Vikramorvaṣṭya.
10. Nāṭaka	10. Nāṭikā	10. Durmallikā	
11. Nāṭikā	11. Nāṭya-rāsaka	*11. Nāṭaka	Caṇṭarāvalī, Gaurī-grha Vikramovaśī, Rāma-bhyudaya, Sakuntalā, etc.
12. Nāṭya-rāsaka	12. Prakaraṇa	12. Nāṭikā	Ratnāvalī, Priya-darśikā. A Nāṭikā under certain circumstances becomes a Sattaka.
13. Prakaraṇa	13. Prakaraṇī	13. Nāṭya-rāsaka	
14. Prasthāna	14. Prasthāna	14. Pārijāta	Gaṅgā-taraṅgikā
15. Prahāsana	15. Prahāsana	15. Prakaraṇa	Mrechakatika, Padmāvatī-parinaya, Mālatīmādhava.
16. Preṅksana	16. Preṅksana	16. Prasthāna	Śṛṅgāra-tilaka.
17. Bhāṇa	17. Bhāṇa	17. Prahāsana	

* In the opinion of Su.vandhu, nāṭakas are of 5 kinds: (1) pūrṇa, e.g., Kṛtyā-Rāvana, (2) praśānta, e.g., Svapna-vāsava-dattā, (3) bhāsvara, e.g., Bāla-Rāmāyaṇa, (4) lalita, e.g., Urvaśī-vipralambha, (5) samagra, e.g., Mahā-nāṭaka.

I	II	III	
AGNI-PURĀṆA	SĀHITYA-DARPAṆA	BHĀVA-PRAKĀSANA	EXAMPLES IN THE BH. P.
18. Bhāṇikā	18. Bhāṇikā	18. Preksaka	Bāli-vadha, Nr-simha vijaya, Tripura-mar- dana
19. Bhāṇī	19. Rāsaka	19. Bhāṇa	Rāmākrīda.
20. Rāsaka	20. Vilāsikā	20. Bhāṇī	Vīṇā-vatī.
21. Vīthī	21. Vīthī	21. Mallikā	Mani-kulyā ?
22. Vyāyoga	22. Vyāyoga	22. Lāsaka	
23. Śilpaka	23. Śilpaka	23. Vīthī	Vakula-vīthī, Indu-lekhā.
24. Śrī-gadita	24. Śrī-gadita	24. Vyāyoga	
25. Sattaka	25. Samlāpaka	25. Śilpaka	
26. Samavakāra	26. Sattaka	26. Śrī-gadita	Rāmānarda.
27. Hallīśaka	27. Samavakāra	27. Sattaka	Karpūra mañjarī.
	28. Hallīsa	28. Samavakāra	Nāgananda, Amṛta-ma- thana.
		29. Sallapa	
		30. Hallīsa	Keli-ravata

The Agni-purāṇa does not give any descriptions or illustrations of the minor dramas. The three works compared. Viśva-nātha's descriptions are rather stiff and he has given us no illustrations. But the descriptions of the Bhāva-prakāśana are full and informing. Śārada-tanaya gives the sort of dance and music appropriate to each class,—in which matter Viśva-nātha is silent. He also gives an illustration of each kind of minor dramas, as if he was familiar with them and in the preample of his book he said that all the thirty different kinds of dramas used to be performed before the goddess.

The author appears to be a man of the Pāñcāla country where 64 is a favourite number. The Pāñcālas divided the Ṛg-veda into 8 Aṣṭakas of 8 adhyāyas. They divided the act of Śṛṅgāra into 64 Pāñcālīkī Kalās. So our author also divides the countries of the known world into 64. They are as follow:—

Geography of India in
the Bhāva-prakāśa.

- (1) Pāṇḍya, (2) Kerala, (3) Cola, (4) Sindhu, (5) Sindhala, (6) Pāmara, (7) Kalinga, (8) Yavana, (9) Mleccha, (10) Pārasika, (11) Śaka, (12) Gauda, (13) Lāṭa, (14) Vidarbha, (15) Kāma-rūpa, (16) Andhra, (17) Koṅkaṇa, (18) Karṇāṭa, (19) Sumbha, (20) Kāmbhoja, (21) Hūṇa, (22) Kāruṣa, (23) Āurjara, (24) Saurāṣṭra, (25) Mahā-rāṣṭra, (26) Himmira, (27) Avantī, (28) Anūpaja, (29) Aṅga, (30) Vaṅga, (31) Vaṅgala, (32) Kāśī, (33) Kosala, (34) Maithila, (35) Kirāta, (36) Vardhaka, (37) Āraṭṭa, (38) Kuru, (39) Pañcāla, (40) Kekaya, (41) Anḍhra, (42) Māgadha, (43) Sauvira, (44) Daśārṇa, (45) Magadha, (46) Nepāla, (47) Jaina, (48) Bāhlika, (49) Palava, (50) Kratha-kaiśika, (51) Sūra-sena, (52) Kājāna, (53) Kāruṣa, (54) Yavana, (55) Yadu, (56) Cakra, (57) Kuru, (58) Pārvaṭīya, (59) Emana, (60) Kāśmīra, (61) Maru, (62) Keṅkaṇa, (63) Nagna, and (64) Mañkaṇa.

Meerut, though it is not in the Pañcāla country, yet is so near it that we may take it to be in that country.

The age of the author lies between Bhoja whom he quotes and Śiṅga Bhūpāla who quotes

His date.

him, *i.e.*, between 1050–1330 A.D. But

I think that he belonged to a time prior to the Muhammadan conquest for two reasons:—

- (1) The geography given by him does not show any trace of such a conquest and the distribution of languages does not show any sign of it.

- (2) It would be impossible to have a temple like that of the goddess Śārādā in Āryāvarta after the Muhammadan conquest where all the 30 varieties of dramas could be performed.

The books on alaṃkāra and dramaturgy that we have, were written either in Kāśmīra or in the South, and they were written by learned men. But here is a book written by a professional dramatist of superior culture in N. India who enters into his work with earnestness and affection. To him the ancient traditions are not yet lost. Brahmā, Vāsuki, Vyāsa, Hanumān are still regarded as originating and improving dramaturgy. Bharata to the author appears also to be an ancient writer who had many recensions of his book. He quotes an ancient recension, —more copious than the one commented upon by Abhinava-gupta. He quotes Kohala whose name appears at the end of Bharata's Nāṭya-sāstra as the regenerator of dramaturgy. He quotes from Subandhu,—not the author of the Vāsava-dattā,—but an author of dramaturgy. Of the recent authors, he quotes from Kali-dāsa, Bhava-bhūti, Śrī-harṣa, Bhaṭṭa Nārāyaṇa, Rāja-śekhara and last of all, from Bhoja. In his time the Śākyas and Jainas were still in evidence in N. India. We know more about the distinction of bhāva and rasa, and about the dramatic proprieties from this work than from any other, because the author was a professional stage-manager.

Here also our thanks are due to the General Editor, Oriental Institute, Baroda, for the courtesy of advance sheets of the work which is in the course of publication in the Gaekwad Sanskrit Series.

JAYA-DEVA'S CANDRĀLOKA.

Jaya-deva's Candrāloka goes over the same ground as Mammata's Kāvya-prakāśa; but
Jaya deva's parentage. it is written in easy language and is very useful to young students. The author, called also Piyūṣa-varṣa, raining nectar from his Moonshine, is to be differentiated from the lyric poet Jaya-deva, author of Gīta-govinda, whose father was Bhoja and whose mother was Bāmā; while the father of the rhetorician was Mahā-deva and mother, Sumitrā. The rhetorician seems to be the same person as the dramatist of Prasanna-rāghava, whose father and mother bore the same names.

He is sometimes confounded with Jaya-deva, the
Date of Jaya-deva. Maithil commentator of Tattva-cintāmaṇi in Nyāya. His commentary is also called Āloka, and that makes the confusion worse confounded. But the Naiyāyika author of Āloka flourished at the end of the 15th and in the beginning of the 16th century; as his own disciple Vāsu-deva Sārva-bhauma was still living at Puri when Caitanya died in 1533;—while the dramatist's work Prasanna-rāghava is cited by Śiṅga Bhūpāla in 1330 A.D. The date of Jaya-deva is therefore earlier than 1330 A.D., but later than that of Rucaka, many of whose original definitions of alaṃkāra he has appropriated. Rucaka's date has been tentatively fixed at the second half of the 12th century. Jaya-deva must, therefore, be coming between 1150 and 1330 A.D.

Jaya-deva claims no originality. He is credited with lucidity, clearness, and a complete survey

of the work of a rhetorician. His book is called Candrāloka, Light of the Moon. His commentator, Pradyotana Bhaṭṭa, thought that the moonlight is never so bright as with the advent of autumn, and so he named his commentary 'Śaradāgama'.

Characteristics of Candrāloka. Pradyotana's Śaradāgama.

The bright light of the moon in the clear sky of autumn delights the water-lilies at night. So Appaya Dikṣita wrote a work, drawn principally from the Candrāloka, called Kuvalayānanda. It treats only of the figures of speech based upon the meaning of words. In this chapter Jaya-deva had 100 figures of speech. Appaya in his Kuvalayānanda added 34 more,—making a total of 134, the largest number of arthalaṅkāras met in any Sanskrit work on rhetoric.

Appaya's Kuvalayānanda.

Pradyotana Bhaṭṭa wrote his Śaradāgama in the year 1583. He wrote under the patronage of Vira-bhadra, or Virasimha, who at the instigation of Prince Selim murdered Abul Fazal in 1595. Vira-bhadra was well known not only as a literary man, for he wrote a commentary on Vātsāyana's Kāma-sūtra in 1577, but his name has been made ever-memorable by his Court Pundit Mitra Miśra's encyclopedic work, the Viramitrodaya, in which both the names of the patron and the author have been immortalised.

Date of Śaradāgama.

There is another commentary on Candrāloka by Viśvesvara Bhaṭṭa, nicknamed Gāgā-bhaṭṭa, a man of ripe and extensive scholarship, who made Śivāji a kṣa-

Rākāgama by Gāgā-bhaṭṭa.

triya and directed his coronation in 1674. The commentary is called Rākāgama, the Advent of the Full Moon.

A third commentary is by Vaidya-nātha Pāyagūṇḍe, a Marāṭhā Brahmin of Benares, and a disciple of Nagoji Bhaṭṭa. Like his preceptor, Nāgoji, Vaidya-nātha wrote commentaries on a varieties of Śāstras, but generally on the 2nd or 3rd remove. He is to be distinguished from Vaidyanatha Tat-sat. The Tat-sat family hailed from Vidyā-nagara after the fall of that empire. The Pāyagūṇḍes are one of the six Marāṭha Brahmin families who settled at Benares 500 years ago.

EkĀVALĪ OF VIDYĀ-DHARA.

The Muhammadan invasion of Northern India at the end of the 12th and in the beginning of the 13th century swept away Sanskrit culture from Aryāvarta, the home of Sanskrit learning. For two centuries, the 13th and the 14th, the history of literature (Sanskrit or Bengali) was a blank in Bengal. I have not seen many Sanskrit and Bengali MSS. even *copied* during these two centuries. But, it flourished for a century more in the Deccan, and for many centuries in Southern India. The Yādavas of Deva-giri and the Kākatēyas of Oḍangala kept up the flame of Sanskrit learning burning in the Deccan. The Yādavas patronised grammar, smṛti, vaidyaka, and jyotiṣa, while the Kākatēyas patronised dramas and poetry. The secluded position of Orissa, guarded by the sea on one side and an impenetrable jungle on the other, and open to invasion only through Bengal in the north,—kept

Condition of Sanskrit culture after the Muhammadan conquest.

up the study of several branches of Sanskrit literature and Hindu culture generally till the end of the 16th century. One of the earliest fruits of their literary activity is the Ekāvali by Vidyādhara.

The work Ekāvali which has been edited with great care by Prof. K. P. Trivedi, generally follows in the wake of Mammaṭa's Kāvya-prakāśa. That has 10 Ullāsas and this 10 Unmeṣas. But it is written in a simpler language and Prof. Trivedi thinks that "it may be read with advantage by the students who wish to master the harder work of Mammaṭa". Like Kāvya-prakāśa, it has its kārikās, vṛttis, and udāharāṇas. The udāharāṇas are, however, all composed by the author himself in praise of Nara-siṃha, king of Utkala or Kalinga.

Vidyā-dhara wrote another work, called Keli-rahasya, a copy of which is in the library of the Asiatic Society of Bengal. It is a work on love, and an abridgment of a larger work called Rati-rahasya.

Ekāvali takes a good deal of space in dealing with the utility of maṅgalācaraṇa. Then, it deals with the advantages derived from writing poetry. In this portion, Vidyā-dhara follows in the wake of Kāvya-prakāśa. Then it paraphrases and explains the opening verses of the Dhvani-kāra, and ends the first unmeṣa like that master-work with the following words:—"Tasmāt asti dhvaniḥ. Ayaṃ ca vastvalaṃkāra-rasādi-rūpatayā bhavan na traividhyamativartate. Vastu-dhvanir alaṃkāra-dhvanīḥ rasādidhvanīḥ ceti."

In the second Unmeṣa, Vidyā-dhara deals with the three functions of words and their meanings. The third Unmeṣa deals with dhvani. In these two Unmeṣas he paraphrases and explains Kāvya-prakāśa.

The fourth Unmeṣa is taken up with the subordinate position of dhvani. The author does not seem to accept ordinary verses without dhvani as kāvya. In the fifth Unmeṣa, he treats of the guṇas and rītis. According to his ideas, there are only three guṇas and three rītis and he thinks that the other guṇas and rītis are included in these.

In the sixth Unmeṣa, he treats of the doṣas and the remaining two Unmeṣas are devoted to the enumeration of different figures of speech.

The whole work is a clear exposition of the dhvani theory. It says:—

Dhvani-pradhanam kāvyam tu kāntā-saṃmitam iritam |
 Śabdārthau guṇatām nitvā vyañjana-pravaṇam yataḥ || I. 6.
 Eṣa Vidya-dharas teṣu kāntā-saṃmita-lakṣaṇam |
 Karomi Nara-siṃhasya caṭu-slokaṇ udāharan || I. 7.

Though it does not take any note of dramas and dramaturgy and does not much concern itself with the classification of pravandhas in Mahā-kāvya, etc., it goes over the whole field of rhetoric and poetics; and the value of the work has been greatly enhanced by Prof. Trivedi's notes, especially by his appendices.

The work had the advantage of being commented
 on by the well-known commentator
 Malli-nātha's Com- Malli-nātha, who is generally placed
 mentary. at the end of the 14th century. I
 need not expatiate here on his various commentaries,

as they have been given in Prof. Tri-vedi's introduction to *Ekāvali*, P. xxiv. *Malli-nātha* not only commented on poetry and works on rhetoric, but also on *Tantra-vārtika* of *Kumārila* in *mīmāṃsā*; wrote the *Praśasta-pāda-bhāṣya-ṭikā* on *vaiśeṣika* and the *Tārkika-rakṣā-ṭikā*. He also wrote a work entitled *Raghu-vira-carita*, fragments of which have been discovered, but not the whole.

One of the reasons why I have placed *Ekāvali* earlier than *Pratāpa-rudriya* is that *Malli-nātha* commented on the *Ekāvali*, while his son, on the *Pratāpa-rudriya*.

Ekāvali by *Vidyā-dhara* has been placed at the end of the 13th and in the beginning of the 14th century by Prof. K. P. Trivedi and Sir R. G. Bhandarkar, and following them also, by Dr. S. K. De. But they have assumed that the references to *Hām-vira* in pp. 176, 177 and *Hām-vira-mada-mardana* in pp. 257 and 260 of the B.S.S. Edtn. are to *Vira Hām-vira*, the *Cauhān* Prince of *Rintāmbore*, who is a hero of the *Diṅgala* poetry in *Rājputāna*; but whose impregnable fort was taken away from him by *Alā-ud-din Khilji* about the year 1303 A.D. I do not think that they are justified in making this assumption. Orissa on the sea-coast and *Rintāmbore* in the heart of *Rājputāna* can have no intercourse,—hostile or otherwise,—in those remote ages of difficult communication. It is said that *Hām-vira's* biographer, *Naya-candra Sūri*, speaks of him as having attempted the conquest of the southern countries. That may mean, from *Rintāmbore*, the conquest of *Hāḍā-vatī* and other small States in *Mālava* and *Gujarat*, but, can in no way mean *Kaliṅga* or *Orissa*.

The word Hām-vira is the Sanskritised form of Āmir, *i.e.*, any Muhammadān chief. There is a work entitled Hām-vira-mada-mardana, published in the Gaekwad Oriental Series, No. X, where Hām-vira means Sāhab-ud-din Ghorī who was defeated by Vira Dhavala of Dholkā in 1176 A.D. The word Hām-vira in the inscriptions of the 11th century in Central India meant Māhmud of Ghazni. So the reference to Hām-vira in Ekāvalī means the Muhammadān Chiefs of Bengal with whom the kings of Orissa often came in hostile contact;—notably Nara-siṃha-deva I, about whom it is said in the inscription of Nara-siṃha-deva IV, published in J.A.S.B., 1895, p. 229 in verse 84:—

Rādhā-Varendra-yavanī-nayanañjanāśru-
Pūreṇa dūra-viniveśita-kālīma-śrīḥ |
Tad vipralambha-karaṇādbhuta-nistarāṅga
Gaṅgāpi nūnam amunā Yamunādhunābhūt ||

It means that the Muhammadān ladies of Northern and Western Bengal shed so much tears, black with the collyrium paint of their eyes, that the Ganges became black and waveless like the Jumna.

Nara-siṃha-deva I was a great king. He erected the temple of Konarak (verse 86). He sat in a room made of spotless ivory. There are many indications in the Ekāvalī which show that the king panegyrised in it had much to do with the Muhammadāns of Bengal. Vaṅga is mentioned in p. 203, Yavanāvani-ballabha, in p. 202, and Śakādhīśvara, in p. 226.

The duration of the reign of Nara-siṃha-deva I is 33 years, *i.e.*, from 1227 to 1260 A.D. So, Vidyā-dhara flourished in the

Nara-siṃha—his patron.

second quarter of the 13th century or thereabout. In page 65, Vidyā-dhara says that kāvya, alaṅkāra, mīmāṃsā, vyākaraṇa, tarka, and āgama entered the court of King Nara-siṃha; *i.e.*, he patronised the professors of these Sāstras, kāvya and alaṅkāra taking the lead.

In the Rasārṇava-sudhākara written by Śiṅga-bhūpati in the year 1330 A.D., we have in
 Evidence of the Rasār-
 nava-sudhākara. p. 206 “Bho mleccha-rasa-vādin,
 utkalādhipateḥ Śṛṅgāra-rasābhīmā-
 nino *Nara-siṃha-devasya* cittam anuvartamānena *Vidyā-
 dhareṇa* kavīnā bāḍham abhyantarikṛto'si. Evaṃ khalu
 samarthitam *Ekāvalyām* anena etc.,” which means
 —Oh you, who declare that the mlecchas are suscep-
 tible to rasas, Nara-siṃha-deva, the king of Utkala, was
 fond of Śṛṅgāra-rasa and Vidyā-dhara the poet, follow-
 ing the bent of his master has brought you to his
 side. Because he has supported this idea in his *Ekā-
 vali*.

RASĀRṆAVA-SUDHĀKARA BY ŚIṅGA BHŪPĀLA

Rasārṇava-sudhākara by Śiṅga Bhūpāla is a work on
 dramaturgy in three vilāsas, *viz.*,

- (1) The Delight of Actors,
- (2) The Delight of Connoisseurs,
- (3) The Delight of Action,

In the first, the author treats of the acting as well as
 Contents of Chap. I. of the vi-bhāvas, *i.e.*, the dramatical
 causes which lead to æsthetic enjoy-
 ments. So, the author first comes to two classes of such
 causes, (i) that which supports (ālamvana) and (ii) that
 which excites (uddipana). The next step is the classification
 of the heroes and heroines.

Then come the exciting causes. They are of four kinds,
 —excellence, action, ornaments, and
 accessories. Excellence consists of
 youth, handsome feature, effulgence,
 beauty, charms, softness, and so on.
 In this way there are subdivisions of
 actions and ornaments. The accessories are the moonshine,
 shower-bath, the moon-rise, the cooing of the cuckoo,
 flowering-trees, breeze, bowers, underground rooms, tanks,
 the sound of clouds, palaces, songs, sports, rivers, and
 others. It would be tedious to enter into all the minute
 distinctions of the various subdivisions of *anu-bhābas*.
 But it is interesting to note that among the accessories
 are included the *ritis*, *vṛttis*, and *pravṛttis*. The *ritis* are
 of three kinds,—soft, hard, and mixed. The author rejects
 the other *ritis*,—many of which have been treated of by
 Bhoja. Śiṅga Bhūpati says, they are like nuts (*gaḍu*)
 and should be rejected.

The dramatic *vṛttis* according to him are four and not
 more. He derives their origin from
 the fight of Viṣṇu with Madhu and
 Kaiṭabha in the Primordial water.
 Śiṅga does not admit of the mixed *vṛttis*; for mixture,
 according to him, is impossible.

The *pra-vṛttis* relate to three things ;—language, action,
 and dress and they are different in
 different countries. Bharata has
 elaborate sections on all these but Śiṅga Bhūpāla finishes
 them in four verses. In the classification of languages he
 strictly follows Bharata. But says Śiṅga that he does not
 define these languages, because such definitions are foreign
 to a dramaturgical work.

After finishing the *anu-bhāvas*, the royal author deals with the *sāttvika bhāvas* or those emotions of mind which involuntarily produces external expressions. He says, they are to all practical purposes, *anu-bhāvas*. But they help to produce *sattva* (pure feeling) therefore they are called *sāttvika*. They have a dual character—both *a sāttvika* and *an anu-bhāva*.

The 2nd *vilāsa* deals with transitory emotions (*vyabhi-cāri-bhāvas*); they are 33 in number. Many scholars, such as the author of the *Bhāva-prakāśana*, say, there are other *bhāvas* also, but Śiṅga says that they should be included in those 33.

Then come the permanent emotions (*sthāyi-bhāvas*) and *rasas*. The royal author does not believe in *saṃśliṣṭi saṃkara* where the *rasas* have equal prominence; for he says, there cannot be equal prominence; one must be subordinate to the other;—and in that case there will be an *angāṅgi-bhāva saṃkara*.

The 3rd *vilāsa* treats of the ten kinds of dramas. The *nāṭaka* is taken as the model and the others are modifications of it. The drama is elaborately treated. The Prologues and Epilogues are expatiated on. The acts are minutely described and defined. The links of the story of the plot and of the drama are explained in their fulness. The dramatic proprieties are then given in detail.

One feature of Śiṅga Bhūpāla's treatment of these things is remarkable. He is not satisfied like other rhetoricians by extracting only one verse or one passage as an example. He quotes a whole section and shows by analysis, how they are appropriate and to the purpose. He often names books as examples. He seems to have been endowed with the faculty of higher criticism of drama like our friend Kuntala and perhaps also like the author of Bhāva-prakāśana. He generally follows Bharata in all things, but modifies Bharata's details a good deal. Bharata does not speak of *rīti*s, the royal author takes the idea of them from Daṇḍin and like him describes the *guṇa*s along with *riti*s or *mārga*s.

MM. Gaṇa-pati Śāstri in his preface to the Rasārṇava-sudhākara says. "The work presents in a clear and detailed form in three chapters the canons of dramaturgy which are briefly treated in the Daśa-rūpaka in four chapters, and among the extant treatises on dramaturgy, I think, there is no work so comprehensive and at the same time so simple as this."

Śiṅga Bhūpāla does not seem to be the author of the work. Some Paṇḍita seems to have written the work for the glorification of the king. The Rasārṇava-sudhākara is a work on the same line as the Ekāvali and the Pratāpa-rudriya, --written for eulogising the patrons of the authors. But at this particular instance, Śiṅga Bhūpāla seems to have given some directions to the author. In the work a good deal of information is given about the king and his ancestors.

There was a family named Recalla which was Śūdra born from the feet of Viṣṇu and so uterine brother of Gaṅgā.

Peculiar feature of Śiṅga
Bhūpāla's criticism.

Characteristic of the work.

The Recalla family and
Śiṅga's ancestors.

In this family was born one Dācaya Nāyaka whose wife was Vocamāmbā born of the Lotus family. Dācaya Nāyaka won a victory over the Pāṇdyas. He had three sons:—(1) Śiṅga Prabhu (2) Vennama Nāyaka, and (3) Reca Mahī-pati. The 3rd Reca Mahī-pati had a son named Nāgaya Nāyaka who by his prowess acquired the epithets of Kāṭhāri Rāya and Rāhutta Rāya. For further particulars of the ancestry of Śiṅga Bhūpāla see Śeṣa-giri Śāstri's Report I, No. 22.

The first Śiṅga Prabhu established a number of Brāhmaṇas at Ileśvara, near Kṛṣṇaleśvara. He had two sons,—Ananta and Mādhava. The second was the progenitor of the chiefs of Veda-giri. The first, Ananta, also called Annapota, constructed a staircase for climbing up the Śrī-parvata by conciliating the brāhmaṇas with profuse largesses. His queen was Annamāmbā by whom he had two sons,—one, the lord of Deva-giri and the other, Śiṅga Bhūpāla. Śiṅga had six sons of whom only three are mentioned:—(1) Yannapota, (2) Ballabha Rāya, and (3) Dācaya Bibhu. The hereditary capital of the family was at Rājācala. Śiṅga was the lord of all the lands lying between the Vindhya and the Śrī-parvata.

In the last but one verse in the 2nd vilāsa, Śiṅga Bhūpāla is described as the conqueror of the Gaṅgeyas, *i.e.*, Gaṅgas of Orissa.

Professor Śeṣa-giri Śāstri in his Report on the search of Sanskrit and Tamil Manuscripts in
 Date of Śiṅga Bhūpāla. 1896-'97, gives Śiṅga Bhūpāla the name of Śiṅgama Nāyaka and fixes his date in 1330 A.D., on the authority of a biographical sketch of the rājās of Veṅkaṭa-giri. He came, therefore, about 30 years later than Pratapa-rudra of Oḍaṅgala. He was perhaps a tri-

butary of the Kākatēyas of Andhra, but escaped molestation from the generals of Ālā-ud-din on account of the inaccessibility of his territory.

Nāṭaka-paribhāṣā, or an explanation of the technical terms of dramaturgy, written by Śiṅga Mahī-pati,—perhaps the same as Śiṅga Bhūpāla to whom the Rasārṇava-sudhākara is attributed,—is a short work wholly in śloka metre. The royal author hopes that this will be helpful in writing dramas. He has used the works of previous authors in composing this work. The author speaks of two languages, *viz.*, Sanskrit and Prakrit, and is of opinion that the fourteen Vibhāṣās are useless in a drama because they want refinement.

PRATĀPA-RUDRĪYA BY VIDYĀNĀTHA.

This is a work on poetics by Vidyā-nātha, patron-
Pratapa-rudrīya also ised by the 7th King of the Kāka-
written in the wake of teya dynasty named Pratāpa-rudra.
Kāvya-prakāṣa. It goes over the same ground as
 Mammaṭa's Kāvya-prakāṣa, but, often makes incursions
 on grounds not traversed in that great work. For in-
 stance, in the 1st prakaraṇa, Vidyā-nātha speaks of the
 classification of the heroes and heroines. In the 2nd
 prakaraṇa, he deals with the divisions of poems; in the
 3rd, of drama and dramaturgy. Like Ekāvali it sings the
 praise of Pratāpa-rudra in all the examples throughout
 the work; and it does more. In the 3rd prakaraṇa it
 gives a model drama, describing his conquests and his
 coronation. Many of the Śabdālaṅkāras of Bhoja have
 been treated of in the 2nd prakaraṇa of this work, among
 the guṇas, and some among the characteristics of Kāvya,
 such as, riti, vṛtti, śāyā, and pāka. The special feature
 of the work is that all the examples are the original

composition of the author and they are all in praise of the patron, Pratāpa-rudra. From this fact, the work is generally called Pratāpa-rudra-yaśo-bhūṣaṇa or simply Pratāpa-rudriya, though in Prakaraṇa I, 3, the author seems to have named his work Kāvya-lāṅkāra-saṃgraha. In the 3rd or Nāṭaka prakaraṇa, there is a model drama written by the author himself on the coronation of Pratāpa-rudra entitled—Pratāpa-rudra-kalyāṇa, and divided into five acts:—I. Kalyāṇa-svapṇa, II. Vijaya-yātrā-vilāsa, III. Vira-rudra-vijaya, IV. Tvarita-mahotsava, V. Pratāpa-rudra-rājyābhīṣeka.

The dramatist sets this forth as a model drama and analyses its different parts and explains various technical dramatic terms. In this chapter he follows the Daśa-rūpa of Dhanañjaya and rarely ever speaks of Bharata. By the analysis, he has done a great service to scholars,—showing the different constituent parts of a drama as the acting proceeds. We know nothing about the author except the fact that he has composed this work on poetics.

His age is determined by the inscriptions of his patron Pratāpa-rudra, the 7th King of Oḍḍala or Eka-silā-sāila. These inscriptions range from 1298 to 1317 A.D., but his reign must have lasted several years both ways. Prof. Trivedi in a foot-note to page xxii of his introduction, says on the authority of MM. Gaṇa-pati Śāstri that Pratāpa-rudra started an era, the initial year of which is 1277 A.D., and in every almanac in southern India the era is still noted. Pratāpa himself was a literary man, and a patron of letters. He was not only a warrior but a conqueror also. His inscriptions are found at Canjevaram, Trichinopoly, and Bezwada. Though the model

drama gives him credit for conquering even Kāśmīra, Nepāla, Khāndesa, Kāmboja, and so on,—nearly the whole of India,—most of these are purely conventional. Bengal was then a powerful kingdom under the eldest son of Gias-ud-din Balban. Ālā-ud-din Khilji was the master of the whole of Hindustan and sending armies for the conquest of the Deccan and southern India. In spite of his bravery and skill in war, Pratapa-rudra after resisting several attempts of the Muhammadāns on his Kingdom had to succumb and to be carried as a prisoner to Delhi, though his kingdom lasted for another 250 years.

Prof. K. P. Trivedi's edition of the work with Kumāra-svāmin's complete commentary and another incomplete commentary and with several appendices is a very creditable performance. Prof. Trivedi has done another very great service to scholars and the Alaukārā literature of India generally by publishing in one of these appendices the work of Bhāmaha.

Trivedi differs from Nara-siṃha Achariar in thinking that Bhāmaha preceded Daṇḍin. But Vidyā-nātha seems to think otherwise. For, though in his I, 2, he salutes Bhāmaha, in a seemingly chronological list of quotations in page 11,—he mentions Daṇḍin first, Bhāmaha second, Udbhata third, Sāhitya-mīmāṃsā fourth, and Bhoja fifth.

Pratāpa-rudra-yaśo-bhūṣaṇa has a commentary by Kumāra-svāmin who is said to be the son of the well-known commentator Malli-nātha. Kumāra quotes

Pratāpa-rudra com-
mented upon by Kumāra-
svāmin.

three times his father Malli-nātha's Taralā commentary on the Ekāvali. He also quotes from various other commentaries of his father. His commentary on Prātāpa-rudriya is called the Ratnāpaṇa, *i.e.*, the Market of Jewels. He is generally placed at the end of the 14th century, or in the beginning of the 15th. His commentary is very useful as it quotes a large number of passages with references.

SĀHITYA-DARPAṆA BY VIŚVA-NĀTHA.

Sāhitya-darpaṇa by Viśva-nātha is the most remarkable work on Sanskrit rhetoric. He describes himself as the Sāndhi-vigraha or minister of Peace and War of a king of Orissa. He also describes himself as the Mahā-pātra or Finance minister and as proficient in eighteen languages. But the most interesting epithet, he assumes in the colophons, is Dhvani-prasthāpana-paramācārya, *i.e.*, he led the dhvani theory to its legitimate conclusions. He is an out and out supporter of the dhvani theory. He examines the definition of Kāvya of his predecessors and rejects them. He, even, criticises the definition of kāvya by the dhvani-kāra himself and rejects it. His own definition is simple, and very superior. It says, “Vākyaṇi rasātmakaṇi Kāvyaṇi”. Where there is no rasa, *i.e.*, no æsthetic enjoyment, there is no Kāvya. Even Mammaṭa could not rise to this height. To him a Kāvya is “Tad adoṣau śabdārthau saguṇāvanalaṇi kṛti punaḥ kvāpi”. Mammaṭa seems to have been afraid of rejecting the definitions of his predecessors. Daṇḍin defines Kāvya as “Iṣṭartha-vyavacchinā padāvali”, Bhāmaha, as “Śabdārthau Kāvyaṇi,” Vāmana, as “Ritirātmā Kavyasya,” and the Dhvani-kāra, as “Kāvyaṇi ātmā dhvaniḥ”. The old idea of writing works for the discipline of com-

Definition of Kāvya in
the Sāhitya-darpaṇa.

position, either in poetry or in prose, stuck to the *Alaṅkāra-śāstra* almost to the end. But, *Viśva-nātha* with a true appreciation of poetry gave *Kāvya* a definition which is on all fours with poetics. In this definition, he takes no note of rhetoric or discipline of composition.

The 1st *pariccheda* of *Sihitya-darpaṇa* is a bold attempt to show what Poetics proper is; and *Viśva-natha* has done it with a spirit of reverence and not of defiance. He speaks of *Mammata* as his *upajivya* or sustainer, though he has not spared to criticise him.

The 2nd *pariccheda* treats of *vākya* or sentence as the principal constituent element in a *Kāvya*, and not *śabda* and *artha*, i.e., words and their meaning, as in other rhetorical works. He treats of *śabda* and *artha* as subordinate to *vākya*.

The 3rd *pariccheda* is taken up with *rasa*. In this chapter *Viśva-nātha* discards *sāttvika bhāvas* altogether. They are, according to his opinion, included in the *anu-bhāvas*. The *bi-bhāvas* and the *anu-bhāvas* help in the manifestation (*vyakti*) of *rasa*. Is it the same thing as light manifests things in a room? "No," says *Viśva-nātha*. "They are there already." The word manifestation here means just as milk is manifested in *dadhi* by assuming a new form. In the explanation of the two words '*saṃyogāt*' and '*niṣpatti*' in the *Bharata-sūtra*, *Abhinava-gupta* summarises four theories: (1) *utpatti-vāda*, (2) *anumiti-vāda*, (3) *bhukti-vāda*, and (4) *vyakti-vāda*,—the last propounded by *Abhinava-gupta* himself. *Viśva-nātha* does not take notice of the other theories, but

accepts the last and explains it. In this pariccheda, he not only explains rasa, but also gives the classification of heroes and heroines as a part of vi-bhāvas. He defines anu-bhāvas including the sāttvika bhāvas and the transitory bhāvas.

Viśva-nātha classifies Kāvya in the 4th pariccheda. He says that there are two sorts of Kāvya : (1) in which dhvani prevails, and (2) in which dhvani plays a subordinate part. He altogether discards poems in which there is no dhvani.

In the 5th pariccheda, for the enjoyment of æsthetic delight, Viśva-nātha discusses a 4th vṛtti or function of words, viz., Rasanā by which rasa is enjoyed. But Viśva-nātha thinks it is not necessary, vyañjanā will do what is required.

In the 6th pariccheda, Viśva-nātha classifies kāvya as (1) that to be seen, and (2) that to be heard. That to be seen is drama. Viśva-nātha has a new feature in the classification of dramas. Besides the ten rūpakas of Bharata and Dhanañjaya there are eighteen upa-rūpakas, while the Agni-purāṇa speaks of seventeen of them. The poems to be heard are either in prose or in verse. Poems in verse may again be one-verse, two-verse, three-verse, four-verse, or five-verse poetry. Then comes the Mahā-kāvya, divided into sargas, their number being 8 or more. The word sarga is not used in prākṛt but āśvāsa, skandhaka, and galitaka. The word Ākhyāna is used in epics by Ṛṣis. When the Mahā-kāvya is written in an Apabhramṣa dialect, the sargas are called

Kaṇḍavakas. A Khaṇḍa-kāvya is only a fragment of a kāvya. Bundles of detached ślokas are called Koṣas. The prose is of 4 kinds : (1) free, (2) smelling versification, (3) having rise and fall, and (4) powdered. Examples :— (1) where there is no samāsa, (2) with fragments of verses, (3) with long samāsas, and (4) with short samāsas. Prose-poems are classified as ākhyāyikās and kathās ; and mixed poems are called Campū, Virud, and Karambhaka where there is more dialects than one. Viśva-nātha himself had a work named Praśasti-ratnāvalī in which there were 16 dialects. (VI 531.)

The 7th pariccheda deals with defects (doṣa) of (1) words, of (2) constituent parts of words, of (3) sentences, of (4) meanings, and of (5) rasa. At the end of the pariccheda Viśva-nātha speaks of the instances in which a doṣa may turn into a guṇa. In this section he treats of the poetic licenses.

The guṇas are enumerated in the 8th pariccheda. They are three in number, viz., sweetness, spiritedness, and perspicuity. The ten guṇas of other rhetoricians are included in these three. The writer does not acknowledge the excellences of meaning.

In the 9th pariccheda, Viśva-nātha treats of rīti, or the method of putting words together. They are according to him four: (1) Vaidarbhī, (2) Gauḍī, (3) Pāñcālī, and (4) Lāṭikā. Previous rhetoricians never laid down any principle by which to distinguish between figures of speech pertaining to words and those pertaining to meaning. But Viśva-nātha lays

down that where the figure remains unchanged when the words are changed, the figure pertains to the meaning of words; and where it cannot stand the change, it pertains to the words themselves.

It is curious that even a bold thinker like Viśva-nātha
His father. has included the pictorial verses or
 poems among figures of speech. But
 he rejects Prabelikās and duṣkaras.

At the end of the work Viśva-nātha says that his father's name was Candra-śekhara. His father, he has described in another place, as sāndhi-vigrahika, and as mahāpātra. He was regarded as proficient in 14 languages and a Maha-kaviśvara.

Fifth in ascension from him was Nārāyaṇa. He
His ancestor, Nārāyaṇa. was a connoisseur of poetry and
 regarded as an authority by connois-
 seurs. He was a bolder thinker than Viśva-nātha. He
 said that strikingness is the essence of rasa, and, therefore
 adbhuta is the only rasa.

had been the mother of the next king as do the inscriptions published in J.A.S.B., 1895-96.

Viśva-nātha's date, I think, should be fixed at the beginning of the 14th century for the following among other reasons:—

Internal evidences.

- (1) He speaks of Ālā-ud-din Khilji in a way which none but a contemporary can do. A treaty with Ālā-ud-din means ruin and a war means extinction. There can, therefore, be no war or no treaty with him. So Viśva-nātha says in his vṛtti that cession of territory or gift of money is the only means of dealing with him.
- (2) There is a MS. of the *Sahitya-darpaṇa* in Kāśmīra, mentioned in Stein's catalogue, said to have been copied in Sam 1440=1384 A.D. That requires that the work should be written by the beginning of the 14th century.
- (3) His father Candra-śekhara speaks of King Bhānu-deva whose queen was Umā. As there is no queen of that name given in the inscriptions, we cannot assume that King Bhānu-deva had no queen of that name; for the Oriyā kings generally married many wives.
- (4) In the beginning of the 15th century, Mr. li-nātha's son, Kumāra-svāmin quotes *Sahitya-darpaṇa* twice in his commentary on the *Pratāpa-rudra-yaśo-bhūṣaṇa*, pp. 245 and 248, B.S.S.
- (5) His father Candra-śekhara in praising Bhānu-deva, may have written that verse in that

king's time, *i.e.*, 1261–1278 A.D. In that case, Viśva-nātha would come either in the reign of Nara-siṃha II or Bhānu-deva II. He thus becomes a contemporary of Alā-ud-din Khilji and there remains no difficulty of his work being copied in 1384 A.D.

- (6) In his commentary on the Kāvya-prakāśa, in which Sāhitya-darpaṇa is quoted, Viśva-nātha refers to a Nara-siṃha-vijaya-kāvya by himself (S. K. De, Vol. I, p. 237). His father speaks of Bhānu-deva and his queen. So Viśva-nātha's Nara-siṃha must be Bhānu's son who is said to be Kavi-priya in the inscriptions,—the second king of that name.

There is a Caṇḍi-dāsa who is credited with moot-
Caṇḍi-dāsa.
ing a new idea of Khaṇḍa-rasa and is described by Viśva-nātha as the younger brother of his grand-father at the end of the 7th pariccheda of Sāhitya-darpaṇa. Some say that this is the Caṇḍi-dāsa, the lyric poet of Bengal, which is absurd; some again say that he is the commentator of Kāvya-prakāśa and his commentary is called the °Dīpikā. This may or may not be, for there is a Caṇḍi dāsa, a Mukherji, who in the 15th century wrote a commentary on Kāvya-prakāśa. He was the head of a Pundit family, eleven generations of which are recorded in the Grammar Section of this catalogue dealing with the grammatical school of Saṃkṣipta-sāra. He was represented at a great assembly of the Brahmins of his denomination near Kālnā in 1482 A.D. where he was included in the endogamous group called the Vaṅga-mela.

In the *Sāhitya-darpaṇa* we find, a Dharma-datta
Dharma-datta. quoting with admiration a dictum of
 Nārāyaṇa, the great-great-grand-
 father of Viśva-nātha on adbhuta rasa. Dr. De says
 that Dharma-datta was vanquished by Nārāyaṇa in the
 court of Narasiṃha-deva II (?). It is strange, however,
 that Dharma-datta should turn into a great admirer of
 his opponent.

Of the four commentators of the *Sāhitya-darpaṇa*
 the most popular is Rāma-carana
Rāma-carana Tarka-
 vāgīśa, commentator of
 Viśva-nātha. Tarka-vāgīśa, who wrote in the year
 1701 A.D. He was a Chatterji and
 his home was at Rāya-bāṭī, thānā
 Rāyanā, in the Burdwan district. Sixth from his brother,
 Kālī-carana, was Prema-cāḍ Tarka-vāgīśa, the well-known
 professor of rhetoric in the Sanskrit College, Calcutta.

RASĀRṆAVA BY PRAKĀŚA-VARṢA.

Prakāśa-varṣa's *Rasārṇava* has been recently pub-
 lished in *The Indian Historical Quarterly* as a Supplement.
 The editor V. Veṅkata-rama Śarmā thinks, Intro. page X,
 "it is possible to say that Bhāmaha and Daṇḍin are
 dependent on Prakāśa-varṣa and hence Prakāśa-varṣa
 must have flourished before Bhāmaha and Daṇḍin and
 after Baṇa Bhaṭṭa, *i.e.*, between 650 A.D. and 750 A.D."
 Śarmā has taken pains to show that many of the ideas
 of these two authors are similar to those of Prakāśa-
 varṣa. But that does not show dependence nor pos-
 teriority in time. The śabdālankaras of Bhoja seem
 to have been exploited by Prakāśa-varṣa in his work.
 Dr. De says that Prakāśa is later than Bhoja. He thinks
 that "this work (*Rasārṇava*) also s influence of
 Bhoja (*Śṛṅgāra-prakāśa*). It is a rec composition."

Bulletin of the school of Oriental Studies, Vol. IV, Part II, p. 283.

Śarmā is right in thinking that Prakāśa is later than Bāṇa-Bhaṭṭa because Prakāśa directly mentions Bāṇa (III. 87). But he is not right in thinking that he is earlier than Bhāmaha. He quotes directly from Mahābhamaha, *i.e.*, a larger recension of Bhāmaha. Just as Manu, Vṛddha-manu and Vṛhan-manu are different recensions of Manu, so are Bhāmaha and Mahābhamaha different recensions of Bhāmaha's work. If Prakāśa quotes from Mahā-bhāmaha he quotes a later work than Bhāmaha's original work and so he must be much later than Bhamah than if he had simply quoted Bhāmaha. Is Śarmā justified in inferring the existence of two Bhāmahas from the facts detailed by him? As regards the priority of Daṇḍin to Bhāmaha I have already said my say in the earlier part of this preface. I think with Dr. De that Prakāśa is a later writer.

DEVENDRA OR DEVESVARA.

Kavi-kalpa-latā by Deveśvara, son of Vāgbhaṭa, minister to a king of Mālava, is a work on the training of poets. The work is a latā or creeper and it has four bunches of flowers, (stavakas),—containing four, five, six and seven flowers respectively. (See our Catal. Nos. 4794-4798A.)

(1) Śabda, (2) Śleṣa, (3) Kathā, (4) Artha.

(a) Practice of versification.	(a) Description of things.	(a) The Attention of Kings.	(a) The subject matter.
(b) Ordinary words.	(b) Colouring.	(b) Hymn to the Gaṅgā.	(b) Strikingness.
(c) Arrangements of letters.	(c) Miscellaneous.	(c) Diagrams.	
	(d) Numbering.	(d) Name of God.	(d) Simile.

(1) Śabda,	(2) Śleṣa,	(3) Kathā,	(4) Artha.
(d) Alliteration	(e) Usage	(d) Conversation with Brahmins	(e) Metaphor.
		(e) Description of tanks, etc.	(f) Solution of riddles.
		(f) Defiance to the opponents.	(g) Riddles.

This is not a subject proper to rhetoric or poetics ; but the Sanskrit rhetoricians from very ancient times include this Kavi-sikṣā, into their śāstra, and later, it has become a branch of the śāstra with several ramifications.

Dr. De says that Deveśvara has pilfered and plagiarised from the works of Amara-candra and Ari-siṃha. Their joint work is named Kāvya-kalpa-latā or Kavita-rahasya. Ari-siṃha's father wrote a poem in honour of Vāstu-pāla about the year 1242.

Dr. De thinks that Deveśvara was a contemporary of Hāmvira Cauhana, prince of Rintambore from whose hands Ālā-ud-din wrested that impregnable fort at the end of the 13th century A.D.,—because in a riddle Deveśvara praises Hāmvira-mahi-mahendra. I have shown before, the futility of identifying every Hāmvira with the Hāmvira of Rintambore, for Hāmvira in Sanskrit in those days meant a Muhammadan chief.

Deveśvara described himself as son of Vāgbhaṭa, a minister of Mālavendra, and we know from history that Mālava was annexed to Gujarāṭa in the middle of the 13th century, and Gujarāṭa was annexed to the empire of Ālā-ud-din in the very beginning of the 14th century. Where could a Māla-

vendra be at that period ? I would therefore propose that Deveśvara was the son of Vāgbhaṭa, minister to a King of Mālava belonging to the Khilji dynasty at the end of the 14th century. These Khilji kings used to employ Hindus as ministers. I have shown in the Grammar portion of this preface that Puñja-rāja, the grammarian, was employed as a minister by one of the Khilji kings of Mālava, named Gias-ud-din Khilji. He is not Gias-ud-din Tughlak as I have said in Catal. No. 4439.

APPAYA DĪKṢITA.

Appaya Dikṣita's Kuvalayananda has already been dealt with in connection with Jaya-deva's Candraloka. He wrote many other works ; one of which, Cītra-mimāṃsā was for a long time regarded as anonymous. It has now been settled that it is by him. It is a work most likely left incomplete by the author. It has no claim to originality. The author admits two classes of Kāvya,—dhvani and guṇa-bhūta-vyaṅga, and rejects the third, viz., Cītra of Kāvya-prakāśa. As in Kuvalayananda, in this, too, alāṅkāras are more fully dealt with. (Catal. Nos. 4874–4877.) It has a commentary by Bala-kṛṣṇa Pāya-guṇḍe (4878).

Another work by the same author is Lakṣya-lakṣaṇa-saṁgraha. It is a short work dealing with lakṣaṇā. The contents have been mostly taken from Candraloka ; a few new ślokaś have been composed. The object of the work is to help young beginners in understanding rightly the Alāṅkāra śāstra. (Our Catal. No. 4888.)

Our Catalogue has another work by the same author.

The work is called Vṛtti-vārtika and is an argumentative work on the three-

fold imports of words, abhidhā, lakṣaṇā and vyañjanā,—as accepted in Kāvya-sarāṇi and by rhetoricians. But there are points in which the ancients are not clear, and here our author wants to make them clear. Our Nos. 4897 and 4898 both contain two chapters only, but Aufrecht speaks of a third chapter on vyakti.

In all these works there is very little of originality.

But their clear exposition and lucidity
Citra-mīmāṃsā-khaṇ- in expression made them very popular
ḍana. and also evoked a good deal of hostile

criticism. Jagan-nātha Paṇḍita-raja condemns the author as a slavish imitator of Rucaka and Jaya-deva. Jagan-nātha himself wrote a work named Citra-mīmāṃsā-khaṇḍana. The Kuvalayānanda had also many hostile criticisms.

Bhīma-sena wrote a work named Kuvalayananda-
khaṇḍanam or Alaṅkāra-sāra-sthiti,
Kuvalayānanda-khaṇ- (Catal. No. 4895), in which he finds
ḍana. fault with some of the new alaṅkāras

invented by Appaya and some old alaṅkāras as explained by him. Bhīma-sena flourished in Jodhpur during the reign of Ajita-siṃha, the son of Yaśovanta-siṃha who died in Kabul about the year 1680 A.D. Bhīma-sena in his commentary on Kāvya-prakāśa also had his flings at Appaya Dīkṣita.

Our Catal. No. 4896 says that some paṇḍitas misled by their respect for Kuvalayānanda do not see things properly though there is the Kāvya-prakāśa to guide them in the proper way. Therefore, a criticism of that work has become necessary, and the number of alaṅkāras should be put down at 61. At the end, the work says that the

number 61 has been accepted by Deva-nātha Tarka-pañcānana, Mahā-mahopādhyāya Govinda and Jaya-rama Nyāya-pañcānana. Rājendra-lāla in his L. 1447 calls this work Eka-ṣaṣṭhyalaṅkāra-prakāśa. In this Catalogue it is registered as Kuvalayananda-khaṇḍana.

These hostile criticisms had their retort. Nila-kaṇṭha, a relative of Appaya, attempted a defence of his works and wrote Citra-mīmāṃsā-doṣa-dhikkāra. Appaya, however, was very fortunate in his commentators. Men like Nāgoji Bhaṭṭa, Vaidya-nātha Tat-sat, Āśa-dhara and Gaṅgā-dhara Bājapeyin were commentators of Kuvalayananda; and Dharananda of Bharata-pūra commented upon the Citra-mīmāṃsā.

According to Maha-liṅga Śāstrī, Appaya flourished between the years 1520-1539 A.D. (See Maha-liṅga Śāstrī's article, "More about the age and life of Śrīmad Appaya Dikṣita", J.O.R., vol. III, part I.)

ALANKĀRAS BY THE CAITANYA SECT.

The Caitanya sect in Bengal cultivated the alaṅkāra śāstra in many of its phases. Rūpa Gosvāmin and Jīva Gosvāmin wrote Nāṭaka-candrikā, a work on dramaturgy (4934A), and Ujjvala-ñila-maṇi (4904A), a work on rasa which again has a commentary by his nephew, Jīva Gosvāmin.

But the great work embracing all the topics of alaṅkāra was written by Paramānanda Sena (better known by his title Kavi-karṇa-pūra and his works), the son of Śivā-

nanda Sena of Kāñcerā-pārā 30 miles north of Calcutta, in the middle of the 16th century. Loka-nātha Cakra-vartin, wrote a commentary on this work. All the illustrations are the original composition of the author and they are all in praise of Kṛṣṇa. The name of the work is Alaṅkāra-kaustūbha. The word kaustūbha means a gem hanging from the neck ; so the chapters are called kiraṇas or rays. The work is our No. 4870 and the commentary 4871 by Loka-nātha Cakravartin. Kavi-karṇa-pūra goes over many of the topics of Kavya-prakāśa and has a chapter on riti.

Kavi-karṇa-pūra was a voluminous writer. He has written dramas, epic poems and he traced the associates of Caitanya through many incarnations of Viṣṇu in his Gaura-gaṇoddeśa, *i.e.*, Traces of the associates of Gaura.

There is a commentary named °Didhiti-candrikā by
Nāṭaka-candrikā. Vṛndā-vana-candra Tarkālaṅkāra
 Cakravartin, son of Rādhā-carāṇa
 Kavindra Cakravartin (I.O. 1195) who bows at the feet
 of Kavi-karṇa-pūra.

Another work named Alaṅkāra-kaustūbha by Viśve-
Alaṅkāra-kaustūbha. śvara, son of Lakṣmī-dhara Sūrī, is a
 (I.O. 1196.) modern work professing to give many
 phases of alaṅkāras. It treats of
 only arthālaṅkāra from a variety of works. It has an
 abstract entitled Alaṅkāra-muktāvalī for the use of
 beginners (Mad. 12792).

In his Nāṭaka-candrikā, Rūpa Gosvāmin accepts the idea of Bharata and Śiṅga-bhūpati and rejects those of Viśva-nātha Kavi-rāja as opposed to Bharata. This sect

staged many dramas and so they required a work on dramaturgy of some sort; and Rūpa gave them his Nāṭaka-candrikā. But he was a good scholar and followed Bharata though he arranged his book according to his own idea.

There is another work entitled Alaṅkāra-kaustūbha by Kalyāṇa Subrahmanya Sūri which defines the alaṅkāras given in the Candraloka and illustrates them by examples of his own composition.

There is another work of the same name (Mad. 12785) by Veṅkaṭācārya of Tirumala-bukka-paṭṭana. It says that the figures of speech, both pertaining to words and to their meanings together make the number 108. The writer belonged to the Śrī-śaila family. Śrī-nivāsa gave him the title of Tarkalaṅkāra-vagiśvara, and encouraged him in writing this work.

Alaṅkāra-śekhara by Keśava Miśra is the first work mentioned in the present Catalogue. The author was an expert in Nyāya and Vedānta. He wrote seven works on alaṅkāra but these were a hard nut to crack to those who did not know much of Hindu philosophy and, therefore, he was induced to write a work in easy and flowing language and that is Alaṅkāra-śekhara.

The author's patron was Māṇikya-candra who was an expert in kāvyā and alaṅkāra. In order to advance the knowledge of the first principles of alaṅkāra he asked Keśava Miśra to write this book. Māṇikya-candra's father was Dharma-candra and grandfather Rāma-candra.

This Rāma-candra, in a terrible war, between a great and impetuous Sultan of Delhi and the rising king of Kabul, displayed feats of valour and killed millions of men. Shortly after, finding the earth polluted with putrid human bodies, and finding his enemies, by falling in war, gone to heaven, went himself there in order to conquer them once more. The war mentioned here is that between Ibrahim Lodi and Babar in 1526 A.D. and the death of Rāma-candra took place in 1528 A.D. The country in which Rama-candra reigned is not given in this work, but it is known from the fifth Volume of Cunningham's Archaeological Survey Report, Page 152, that he reigned at Jālandhara. His son Dharma-candra reigned there from 1528 to 1562 and came in contact with Akbar, who took the old rāja in his favour. Maṇikya-candra began to reign in 1563 and continued till 1571. This Maṇikya-candra was the patron of Keśava Miśra.

Keśava Miśra based his work on the sūtras of one whom he calls Bhagavān Sauddhodani. Perhaps he wants to say that these sūtras were by Lord Buddha himself. The sūtras are not written in sūtra but in karikā form. There are altogether 108 karikās. The work is called Alaṃkāra-śekhara or the Crown of Rhetoric. The crown has eight gems or ratnas :—

उपक्रमो दोषगुणाः अलङ्कारोऽथ वर्णकः ।

सम्प्रदायः कवेस्तस्य सामर्थ्यं च य विभ्रमः ॥

from which issued twenty-three rays or maricis, viz.,

चत्वारस्तु अलङ्कारे सम्प्रदाये मरीचयः ।

सामर्थ्ये द्वौ परस्मिन् तु पञ्चकेषु स्त्रियस्तयः ॥

This gives twenty-three maricis in all. But the Kāvya-mālā edition records only twenty-two maricis, because it omits to record the number 13 at the end of the

maricis of the fourth Alamkāra-ratna, and so its number falls short by one.

The date and place of Alamkāra-śekhara being known, it is needless to examine the work to find the chronology. But the date and place of the kārīkās, being unknown, require careful examination. They do not appear to be very old because they speak of three ritis, Gauḍī, Vaidarbhī and Māgadhbī, three vṛttis, abhidhā, lakṣanā and vyañjana. The ritis have their origin in Daṇḍin's work and the three vṛttis in the kārīkas of the Dhvani-kāra, say, by the middle of the 9th century A.D. So, this Śauddhodani or Bhagavān Śauddhodani cannot be Lord Buddha, but a late writer who cannot be placed earlier than the 11th century A.D. The definition given of Kāvya is

“काव्यं रसादिमद्वाक्यं श्रुतं सुखविशेषकृत्”

which is a very late definition.

Keśava-Miśra often refers to one Śrī-pāda, perhaps, his own Guru. But the quotations are not from Śauddhodani's kārīkās.

One new feature of this work is the direction given to poets in the matter of describing the charm of females and the valour of males. In later rhetorical works these topics are given under the head of Kavi-śikṣā. Though Śauddhodani defines Kāvya as “Rasadimad vākyaṃ”—it is curious that he deals of rasas at the end of his work.

RASA-GAṄGĀDHARA BY JAGAN-NĀTHA.

The last great work on rhetoric and literary criticism is Rasa-gaṅgādhara by Jagannātha Paṇḍita-rāja, the Sanskrit tutor of Dārā Sheiko, the eldest son of Emperor Shah-jehān of

Jagannātha's Pedigree.

Delhi. The family of the author hailed from the Andhra country and he may be regarded as the literary successor of Vidyā-nātha and Śiṅga Bhūpāla. Jagan-nātha was the son of Peru Bhaṭṭa and Lakṣmī. Peru Bhaṭṭa received his education in Vedānta from Jñānendra Bhikṣu, in Nyāya and Vaiśeṣika from Mahendra, in Mīmāṃsa from Khaṇḍa-deva at Benares, and in Sanskrit grammar from Śeṣa Vireśvara, son of Śeṣa Nṛ-siṃha who was the author of Prakriya-prakāśa. Jagan-nātha was himself a very learned man. He wrote books in many branches of Sanskrit literature, notably in kāvyā and alaṃkāra. His Samrāt-siddhanta is a comprehensive work on Astronomy. In Sanskrit poems, he praised Dara Sheiko. Asaf Khān and Praṇa-rāya of Kāma-rupa. His works on grammar have been already spoken of.

His work on alaṃkāra is entitled Rasa-Gaṅgā-dhara.

Rasa-gaṅgādhara,

Rasa is compared to the Gaṅgā and the work to Mahā-deva who holds the Gaṅgā on his head or heads. Mahā-deva is said to have had four heads. His phallic emblem at Paśu-pati-nātha has four faces. In Nepāl, the majority of phallic emblems have four faces. The Śaiva priests of Paśu-pati hail from the Andhra country; where the four-faced emblem of Śiva is worshipped. All these faces are directed to the cardinal points—North, East, South and West, and from these mouths flowed the tantras belonging to the Uttaramānāya, Pūrvamānāya, Dakṣiṇāmānāya and Pāścīmamānāya. The fifth face of Mahā-deva is said to have been snatched away by him from Brahmā and put on the top of his heads. From this mouth flowed the Ūrdhvāmānāya. The modern tāntrikas of Nepāl speak of another face below his chins, from which flowed the Adha-āmānāya, *i.e.*, the Buddhist tantras.

Jagan-nātha seems to have been a supporter of the tradition of the four faces of Śiva. He divides the *Alaṃkāra-śāstra* in four 'ānanaś' or faces; they are: (1) Uttamottama, (2) Uttama, (3) Madhyama and (4) Adhama. (*Kāvya-mālā* Edition, p. 5.) As regards the fifth he says, "yadyapi yatrārtha-camatkṛti-samānya-śūnya śabda-camatkṛtis-tat-pañcamam-adhamādhama api kāvya-vidhāsu gaṇayitum ucitam" (ibid., p. 20) and "vastutaḥ kāvyatvābhāvena mahā-kaviḥ prācīna-paramparām anurundhānais tatra tatra kāvyeṣu nivaddham api nasmabhir gaṇitam" (ibid., p. 20).

So Jagan-nātha did not believe in a fifth face of Gaṅga-dhara and did not write a fifth chapter on adhamādhama kāvya.

The MSS. of *Rasa-gaṅga-dhara* and of its commentary all end somewhere in the second 'anana' of his work. The inference, therefore, is that he was not able to finish his work. Perhaps the fall of Dāra Sheiko and his followers ended the literary activity of our great author.

The definition of kāvya by Jagan-nātha seems to be an echo of Daṇḍin who defines it as "Iṣṭārtha-vyavacchinā padavali." Jagan-nātha defines kāvya as "Ramaniyārtha-pratipādakaḥ śabdaḥ kāvyam." He discards all other definitions, *e.g.*, "śabdārthau kāvyam," "vākyam rasātmakam kāvyam," etc., and he comes to the pithy conclusion—"kāvya-jivitam camat-kāritvam cāvaśiṣṭameva." Jagan-nātha has one peculiarity. The examples he gives are all his own composition. Jagan-nātha is very hard on his own countryman Appaya Dikṣita, whose *Citra-mīmāṃsā* he subjects to scathing criticism. Even in

Jagan-nātha's Definition
of Kāvya.

this work on rhetoric he missed no chance of abusing and criticising Bhaṭṭoji Dikṣita.

There is a commentary to the *Rasa-gaṅgādhara* by Nāgeśa Bhaṭṭa (I.O. Catal. 1204).

NAÑJA-RĀJA-YAŚO-BHUSAṆA BY NṚ-SIṂHA.

Nañja-rāja was the Chief minister of Kṛṣṇa-rāja, King of Mahī-śūra (Mysore) in the middle of the 18th century, who usurped all the powers of the King and was the *de facto* ruler in his name. Nañja-rāja was the patron of Hydar Ali, who reduced him to the same condition as he did his king. Nañja-rāja was, however, a patron of letters, and Nṛ-siṃha kavi, son of Śiva-rama, and Disciple of Yogānanda Yati, wrote a work on alaṅkāra every illustration of which is in praise of Nañja-rāja, his patron. It is written in imitation of the *Pratāpa-rudra-yaśo-bhūṣaṇa* by Vidyā-nātha. As Vidyā-nātha wrote a model drama entitled *Pratāpa-rudra-kalyāṇa* in four acts, to illustrate the principles and technical terms of dramaturgy, and threw it into the main work, so has Nṛ-siṃha written a new drama entitled *Candra-kalā-kalyāṇa* and has thrown it into the main work for the same purpose. The author Nṛ-siṃha wrote many dramas, and obtained the epithet *Nava-Kali-dāsa*. One of the epithets of Nañja-rāja was *Nava-Bhoja-rāja*. (See *Prastāvanā* to the new drama.) Nañja seems to have written a drama in Sanskrit entitled *Saṅgita-Gaṅgā-dhara*, and two poems in Kanarese entitled *Hālāśya-carita* and *Śiva-bhakta-vilāsa*. At the

Nañja-rāja-yaśo-
bhūṣaṇa.

Nṛ-siṃha, the author.

Written in the wake of
*Pratāpa-rudra-yaśo-
bhūṣaṇa*

Nañja's works.

end of the work we hear of another poet Ālūra Tirūmala who had the epithet of Nava-Bhava-bhūti. He was a friend of Nṛ-siṃha and perhaps was an ornament of the court of Nañja-rāja. Nṛ-siṃha was the founder of a society of literary men and poets who were bold enough to write long pieces every day without assistance. His father was regarded as an incarnation of Śiva.

The model drama in Pratāpa-rudra-yaśo-bhūṣaṇa had a meaning. The reigning queen saw in a dream the coronation of her daughter's son. She sent the young prince on a conquering tour. He came back victorious and was crowned, and Pratāpa-rudra was a powerful king who extended his dominion all round. The drama was suited to the occasion.

But the suitability of the Candra-kalā-kalyāṇa is of a doubtful nature. Nañja-rāja went to a hunting expedition, saw a girl coming to worship in a temple, fell in love with her, luck brought them together but other circumstances intervened and they separated. Nañja-rāja was disconsolate and came back to his capital where he was greeted with the good news of the conquest of Kerala and of the discovery of a hoarded treasure and also of the capture of a foreign ship loaded with treasure at the mouth of the Kāverī. But the most welcome news that greeted him was an invitation from Ratnā-kara, King of Kuntala, to the svayambara of his daughter who accepted Nañja-rāja as her husband and she turned to be the lady of the forest temple. At every turn of the drama, the author of the rhetorical work intervenes and explains the steps by which the plot develops. This way of treatment, though

it interferes with the enjoyment of the drama—is very useful to students of dramaturgy. The work has nothing original in it. But it surveys the whole range of the alaṅkāra śāstra, and gives summaries of rhetoric, poetics, dramaturgy and literary criticism. The treatment is brief but very lucid. The definition of Kāvya is very peculiar. It says that words and their meanings constitute Kāvya. But these words and their meanings should be joined together according to the convention of poets. This definition brings the function of words and the functions of their meanings into prominence and so come the three functions—abhidha, lakṣaṇa and vyañjanā, *i.e.*, the direct and indirect functions and the reverberation. The vṛttis, ritis, śaṃyā and pāka come along with the treatment of words and their meanings.

The 3rd chapter treats of dhvani or reverberation and goes over the same ground as the 4th and 5th chapters of Kāvya-prakāśa.

Rasas and bhāvas have a separate treatment in the 4th vilāsa or chapter of this work.

The 5th chapter speaks of guṇas and doṣas, the 6th of dramas, and the 7th of the alaṅkaras.

The work is in the process of publication in the Gaekwad Oriental Series; but I have got the advance forms by courtesy of the General Editor.

OTHER WORKS ON ALAṅKĀRA NOTICED IN OUR CATALOGUE.

Rucaka besides his Alaṅkāra-sarvasva wrote another work called Sahrdaya-līlā (our Nos. 4853 and 4854). This work was

Sahrdaya-līlā.

hitherto undescribed. Four elements constitute the superiority of men and women, *viz.*, (1) the handsomeness of the person, (2) ornaments, (3) life and, (4) surroundings; and there are four chapters in this work, called *Ullekhas*, treating of these four elements. Those who know the elements are called *nāgarikas* or fashionable people.

Alaṅkāra-ratnākara by *Śobhā-kara-mitra* is a work on rhetoric (Our No. 4855). *Śobhā-kara* was the son of *Bhaṭṭa-trayī-śvara*. Bühler thinks that it is a work later than *Vimarṣiṇī*.—*Jayaratha's* commentary on *Alaṅkāra-sarvasva*. It has *sūtras* on figures of speech numbering 107. *Yaśaskara* wrote the *Devi-stotra* for illustrating each of the *sūtras* of *Śobhā-kara*; and *Ratna-kaṇṭha* in the middle of the 17th century explained how a verse of the hymn explained a *sūtra*. The work containing the *sūtras*, the *stuti* verses and the *udāharāṇa-samanvayas* is called the “*Alaṅkāra-ratnākara-rodāharāṇa-sannibaddhadevi-stotram*.” (Our No. 4856.)

Our Catal. No. 4857 entitled *Candra-kārikā* is a very interesting work; because the author was a Buddhist named *Ratna-śrī-jñāna* who hailed from Ceylon. The MS. has been found in Nepāl. The author begins his work with an invocation to *Sambuddha*. He says that the meaning of a word may be either *jāti* or *kriyā* or *dravya* or *guṇa* or *nāma*. The author wrote the work at the earnest request of *Deva-datta*. If there is any merit in writing the book, let the whole world become *Buddhas* by that merit. He thinks that the knowledge of *śabda* and *artha* leads to the attainment of true knowledge, whether you desire terrestrial or celestial bliss.

Vaṛṇa-ratnākara by Jyotirīśvara Kavi-śekhara who lived in the reign of Hari-siṃha of Mithilā at the beginning of the 14th century, is also a remarkable book. It gives directions to the poets how persons and things are to be described. It is not in Sanskrit; it is in old Maithili which can scarcely be distinguished from old Bengali both in language and in script. As the work is a ratnākara or ocean, it is divided into kallolas or waves. The author is credited with writing many works—one of which is Dhūrta-samāgama, written for the purpose of giving a grand ovation to Hari-siṃha for his victory over the Muhammadans. Another of his works is Pañca-sāyaka, a work on erotics.

Vaṛṇa-ratnākara gives direction to the poets how a city is to be described, how a heroine is to be described, how a season is to be described, how a cremation ground is to be described, and so on. It gives the names of the traditional 84 wizards and an exhaustive enumeration of lower castes. (Our Catal. No. 4857A.)

Kāma-samūha is by Ananta who was the son of Tri-maṇḍana belonging to the Bhā-malla family. (Our Catal. No. 4859A.)

The object of the work is the same as that of the previous one, viz., to give directions to poets how to describe the beauty of a woman in a poem. It describes situations in love, the youth of a lady, her hair, her eyes, her breasts and so on. The author says that he has churned the ocean of Kāma-sāstra to get this nectar of enjoyment. It was composed in the Saṃvat year 1514=1457 A.D. Tri-maṇḍana was a practising physician. He is called a Bhiṣaṇ-mukuṭālāṅkārahāra and Vaidya-vara. The date is here given as stated in the MS.—“Saṃvat pañcadaśe prāpte candra-veda-pravatsare.”

Ananta describes himself as Nāgarābhyantara (in I.O. 1242), *i.e.*, he was a Nāgara •Brāhmaṇa belonging to Nagara or Aṇanda-pura in Gujarāṭa, the Brāhmaṇas of which are divided as ābhyantara and vāhya, *i.e.*, inner and outer.

Cirañjiva was the descendant of one of the five Brahmins brought to Bengal by Ādi-sūra.
Kāvya-vilāsa.
He is well-known to the paṇḍitas of Bengal as the writer of Vidvan-moda-taraṅgiṇī. He also wrote a work on rhetoric named Kāvya-vilāsa, described in our Nos. 4901 and 4902.

Cirañjiva belonged to the Kāśyapa gotra. His father could pay attention to hundred things at one and the same time. His name was Raghu-deva and for such concentration of mind he was called Śatāvadhāna. The author takes the definition of rasa from old writers, but the illustrations are his own. As the work is called Vilāsa, it has many bhaṅgis.

Alaṅkāra-mañjarī, a short treatise on rhetoric,
Alaṅkāra-mañjarī.
designed for those who have not much time to spend at it, is by Nirmala Bhaṭṭa, son of Vallabha Bhaṭṭa of Benares (Nos. 4903–4904). The work runs through 4 leaves and has 41 verses. It treats of alaṅkāras only—specially arthālaṅkāras.

Alaṅkāra-saṃgraha (4905), Kāvya-candrikā by Rāma-candra Nyāya-vāgiśa (4906–4909),
Short works.
Kāvya-kaumudī (4910–4911), Anyokti-muktāvalī by Soma-nātha (4912), Bandha-kaumudī by Gopī-nātha (4915) are short modern works on rhetoric which have been described in the Catalogue.

Ratneśvara wrote Kavi-saraṇi-dīpikā. He was a quick versifier. He gives the names of five of his ancestors. He was pained to find well-dressed good men sitting dumb in assemblies. So he wanted to give them some instructions that they might be able to take part in the assemblies. His Dīpikā or Lamp has five Udyotas or Rays :— (1) Conjugational and Declensional, (2) Syntax, (3) Versification, (4) Gender, and (5) Poetry.

The author of Sāhitya-ratnākara is Dharma-saṃkhyāvat. As a ratnākara or ocean, it has many taraṅgas or waves. All the illustrative verses are in praise of Rāma. It is complete in ten taraṅgas, the last of which deals with rasa. The work generally follows the wake of Kāvya-prakāśa though the arrangement is quite different.

The father of the author was Parvateśa, proficient in all the six philosophies of the Hindus, and his mother was Yellamāmbā. The author himself was proficient in all the fourteen śāstras. He wrote Kṛṣṇa-stuti, Ravi-śataka and several dramas, he also wrote on Kāvya and alaṅkāras.

For a fuller description of the work see the Tricennial Catalogue of MSS., Vol. I, Part I-A, R. No. 306.

OTHER WORKS ON ALAṅKĀRA NOTICED IN OTHER CATALOGUES OF MSS.

Sāhitya-kautūhala, a versified manual of poetic composition by Yaśasvin Kavi, son of Gopāla and Kāśī, with a commentary by the author himself. The first

Sāhitya-kautūhala.
(I.O 1175.)

chapter is devoted to the direction for the composition of enigmas and other artificial poetry, *e.g.*, padma-bandha, cakra-bandha, sarvatobhadra-maṇḍala, etc.

Kāvya-candrikā by Kavi-candra Datta, son of Kavi-karṇa-pūra and Kauśalyā, is an elementary work on rhetoric in 16 chapters. This Kavi-karṇa-pūra is a different person from the Vaiṣṇava writer of that name; because he is described to belong to Dīrghāṅga-grāma, a village usually inhabited by Brahmins of Western Bengal, while the Vaiṣṇava writer was a Vaidya by caste.

Kāvya-candrikā.
(I.O. 1193)

The striking feature of this work is that the author frequently quotes verses composed by himself, his own grammar and his own dhātu-pāṭha. He is said to have written four poems.

Another work of the same name is I.O. 1194 by Nyāya-vāgīśa, son of Vidyā-nidhi. It treats of rhetoric only, *i.e.*, doṣa, guṇa, and alaṅkāra, for the benefit of young learners.

Another Kāvya-
candrikā.
(I.O. 1194.)

The moonlight dispels the darkness of hostile criticism of bad men. So the Alaṅkāra-candrodaya is the Moonshine of rhetoric. The author of the work is Venī-datta Tarka-vāgīśa, son of Viśveśvara and grandson of Lakṣmaṇa. They belonged to a family of ministers of Kāśī-purī named Nāga-cehatra-dhara family. It is an elementary work on alaṅkāra in six chapters treating the subjects of rhetoric and poetics.

Alaṅkāra-candrodaya.
(I.O. 1198.)

Nāṭya-darpaṇa is by Sundara Miśra professing the Sāma-veda. It was composed in 1613 A.D. The author often refers to his drama named Abhirāma-maṇi, composed in 1599. At the end he says: the minor class of dramas—15 in number—may be studied from other works. What these other works are, we do not know. He himself treats of two classes of minor dramas, the Toṭaka and the Saṭṭaka.

Nāṭya-darpaṇa
(I.O. 1199.)

Alaṅkāra-saṃgraha by Amṛtānanda Yogin was written at the instance of King Manva-samudra, son of Bhakti-bhūmi-pati who was a devotee to Śiva. The king asked the author to give in one treatise rhetoric, poetics, dramaturgy and literary criticism, i.e., all the different branches of learning included in the Alaṅkāra-śāstra.

Alaṅkāra-saṃgraha.
(Mad. 12794)

There is another work of the same name (Mad. 12795)

Alaṅkāra-saṃgraha
(Mad. 12795)

which enumerates only alaṅkāras. The author's name is not given in the catalogue.

Alaṅkāra-sarvasva has a commentary entitled °Sañ-jivanī by Śrī-vidyā Cakravartin who wrote a commentary on the Kāvya-prakāśa also.

Alaṅkāra-sañjivanī
(Mad. 12799.)

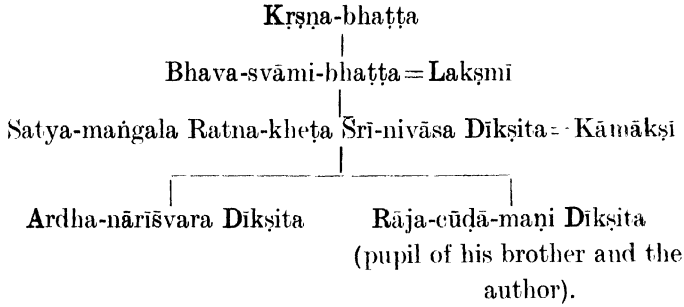
There is another Alaṅkāra-sarvasva on poetics and rhetoric. The author's name is not known but we understand that the work was written in praise of a king named Gopāla.

Alaṅkāra-sarvasva.
(Mad. 12798.)

Kavi-samaya-kallola is written by Anantācārya, son of Śiṅgarācārya. This is a very modern work as it quotes from Nañja-rāja-yaśo-bhūṣana. The author wrote another work entitled Kṛṣṇa-rāja-yaśo-ḍiṇḍima from which he quotes in this work. The °Ḍiṇḍima is a work on alaṅkāra, the illustrations of which are all in praise of Kṛṣṇa-rāja whose minister Nañja-rāja was.

Kāvya-darpana in 10 ullāṣas by Rāja-cūḍā-maṇi Dikṣita speaks of arthālaṅkāras only. He has written a large number of works, a list of which is given in Mad. 12809: (1) Tantra-sikhā-maṇi, (2) Nyāya-muktā-vali, (3) Agni-hotrādi-prāyāścitta-pradipikā, (4) Nyāya-cūḍā-maṇi, a commentary on Ruci-datta's work, (5) Maṇi-darpana, a commentary on three khaṇḍas of Maṇi (perhaps Tattva-cintā-maṇi), (6) Śṛṅgāra-sarvasva—a Bhāṇa form of drama, (7) Bhoja-campū, the yuddha-kāṇḍa of which was written in *one* day, (8) Bhārata-campū, (9) Vṛtta-tārā-vali, (10) Śaṅkarācārya-tārā-vali, (11) His father's biography whose name was Śrī-nivāsa and who performed Viśva-jit sacrifice, (12–14) The stories of Rāma, Kṛṣṇa and Vāsava were written like the Vāsava-dattā with śleṣa in every letter, but unlike it in verse, (15) The story of Sitā-pati in sweet words, (16) A poem on the rise of Śaṅkara, (17) Kaṁsa-kāvya, (18) Rukmiṇyudvāha, (19) A nāṭikā entitled Kamalini-kala-haṁsa, (20) A nāṭaka entitled Ānanda-rāghava, (21) Alaṅkāra-cūḍā-maṇi, (22) Citra-mañjarī with Vṛtti-viveka.

The genealogy of the author is given in Madras 12495, in his drama Ānanda-rāghava :—



The drama Ānanda-rāghava is said to have been staged in the court of Raghu-nātha-nāyaka, son of Cinnaveva Acyuta-rāya. Reference is made to Raghu-nātha-bhūpa-vijaya of Yajña-nārāyaṇādihvarin. The author had two step-brothers whose names were Keśava Dikṣita and Śeṣādri-śekhara Dikṣita.

Kāvya-lakṣaṇa is an anonymous work on the characteristics of poems and dramatic compositions of different kinds. It is a useful book about the classification of poems and dramas. It says that Virudāvali and Tārāvali are names of poems in which dhvani plays but a small part.

Daśa-rūpaka-vivarāṇa is not a commentary as the name would imply, but an independent treatise on the characteristics and classification of dramatic composition. Daśa-rūpaka-vivarāṇa (Mad. 12892.) Kuppu-svānī Śāstri suspects that it probably formed the nāṭaka chapter of a comprehensive work on rhetoric and poetics like the Pratāpa-rudriya. The author's name is not given.

Rāma-candra-yaśo-bhūṣaṇa is written by Kaccha-
peśvara Dikṣita. It is a work on the
dramatic rasas, the illustrations of
which are in praise of Bomma-rāja.
The author was a native of Brahma-
leśa, a village in the north Arcot district. His father was
Vāsu-deva Yajvā and his grandfather was Kāla-hastīśvara
Yajvā.

Lakṣaṇa-dīpikā is by Gaura-nārya, son of Āyama-
prabhu. He was the brother of Mita-
rāja who was the minister of Śiṅṅaya
Mādhava, a king of the Recalla
family. The work is also called Prabandha-dīpikā or
Padārtha-dīpikā. It is a work more on poetics than on
rhetoric.

Lakṣaṇa-mālikā is a work on alaṅkāra. It treats
of rhetoric, poetics, dramaturgy and
criticism. It has a commentary en-
titled Alaṅkārendu-śekhara by Nṛ-
siṃha of the Śrī-śaila family. The commentator has an
original treatise on rhetoric of the same name (Mad.
12978). It is a work on poetics and rhetoric and has five
chapters: (1) Heroes, (2) Poems, (3) Rasa, (4) Guṇa and
doṣa, and (5) Alaṅkāras. The author was the son of
Dharmācārya.

Sāhitya-kallolinī is by Bhāṣya-kārācārya who was
born in the family of Varada-guru
belonging to Vatsa-gotra and was a
resident of Bhūta-pura. It is not a
work on rhetoric, nor on poetics. The subjects dealt with
are: (1) classes of treatises, (2) small treatises, (3)

treatises which appeal to the eye, (4) acting and dancing, (5) subject-matter, (6) sandhi, (7) heroes, (8) commencement of dramas, (9) dramas, (10) minor dramas, (11) poems.

Sāhitya-cintā-maṇi is attributed to Vira-nārāyaṇa. It has kārīkās and their prose explanations. Vira-nārāyaṇa is also the hero of a carita by Abhinava Bhaṭṭa Vāṇa. It is a work on rhetoric and poetics. The work is addressed to Vira-nārāyaṇa.

Alaṅkāra-niṣaṇḍa eulogises the virtues of Sudhīndra Yogin, a follower of the Mādhva sect. It is a work on arthālaṅkāra. The author says that he follows the opinions of the ancient and modern writers.

Though published in the Mysore Sanskrit series, I may mention here the Alaṅkāra-maṇi-hāra, a large work exclusively on arthālaṅkāras with commentary. Both the text and the commentary are very modern.

WORKS ON RASA.

In this catalogue there are many works on rasa, or Śṛṅgāra or Ujjvalā. Some of them are generally regarded as belonging to the Kāma-sāstra; but others may have a place among works on poetics. Those that may fall in poetics treat of love to their fill, leaving very small space for other rasas. They are generally of a monotonous character, devoting more space to the amorous description of heroines than to anything else. Of these works, there is one which historically deserves mention. It is called Kalyāṇa-kallola written

for the delectation of Kalyāṇa Rāya, son of Toḍala-malla, Finance Minister of Akbar. It was written by Giri-dhara. This work, too, treats more of love (Śṛṅgāra) than of the other rasas. The author says, the rasas are nine to which bhakti should be added. So according to one's taste one can devote oneself to any rasa.

In this catalogue there is a short section devoted to letter-writers; the first of which (our No. 4933) is attributed to Vara-ruci,

Letter-writers.

one of the nine gems in the court of Vikramāditya. But it borrows many Persian words 'nabis,' 'kurfiā,' and quotes from modern works like Padya Kādam-varī. Ancient Indian kings were very fond of virudas, *i.e.*, high sounding epithets; so Virudā-valī, *i.e.*, a collection of virudas always had a place in letter-writers as the superscriptions of letters addressed to a king should contain all his Virudas or epithets.

The study of Sanskrit Alaṅkāra is regarded as dry, uninteresting, abstruse and difficult. Rhetoric is regarded as a science of nomenclature, and as such, it is open to the charges given above. If this is true for rhetorical works in other languages, it is truer in the case of those in Sanskrit, for the authors of Sanskrit Alaṅkāra-śāstra have joined together, or rather, jumbled up four different sciences in one. Much interest will be felt if they are separated and separately studied.

The Study of Alaṅkāra.

The four sciences are:—

- (1) Rhetoric proper—meaning a discipline for composition in Sanskrit or in Sanskritic languages, either in verse or in prose. This includes chapters on doṣa, guṇa and alaṅkāra, *i.e.*, defects and excellences of composition, and figures of speech.

- (2) Poetics—a discipline for writing short or long works of imagination and fancy either in prose or verse. This includes the chapter on *kāvya* or poetry, the best criterion of which is *dhvani* or suggestion, better perhaps, reverberation. It presents a pleasurable sensation of mind which is not easily shaken off.
- (3) Dramaturgy—a discipline for play-wrights which includes, in (2) dances, acting, and music, both vocal and instrumental. This section is meant more for appealing to the eyes than to the ears.
- (4) Criticism of Poetry—the latest addition to the *Alaṅkāra-sāstra* made in the 9th, 10th, and 11th centuries. It is not so much a discipline as an appreciation. It is meant for training the critic, not so much the poet.

But, later authors of the *sāstra* have tried to mix up two, three or all the four of them together. Not to speak of other works, *Kāvya-prakāśa* mixes up (1), (2), and to a certain extent (4); and *Sāhitya-darpaṇa* mixes up all the four together, and these are our best standard work for students.

It has been shown that rhetoric began as an humble discipline of one-verse poetry and short pieces and of prose composition

Conclusion.

in the Vedas. Then came the discipline of the actors in *Naṭa-sūtras* of *Śilāli*, of *Kṛṣāśva*, and perhaps also of *Bharata*. But during the ascendancy of the Brahmins, the *Naṭa-sūtras* were relegated to the *Sūdras*, and classical Sanskrit took no notice of these *sūtras* for centuries. In the meanwhile, the discipline was confined to prose compositions, royal writs, business letters, documents

and to controversial literature (the Tarka-śāstra, Kathā-śāstra or Vāda-śāstra).

The earliest treatises on rhetoric were confined to doṣa, guṇa and alaṅkāra, *i.e.*, defects, excellences, and figures of speech. These treatises mentioned dramas but never treated of them. But when great Brahmins, educated Kṣatriyas and even emperors began to write dramas, their claim could no longer be overlooked. The two ideals of discipline were blended together and the blending produced the theory of dhvani which included the ideal excellence of a drama, *viz.*, rasa, and the ideal excellence of rhetoric. The word dhvani is often translated in English as suggestion. But dhvani includes much more. When a bell or gong is struck, it produces a great sound, but gradually the sound dies out in space and time. This is what is called dhvani, dhvanana, vyañjana, anu-vañjana. etc., *i.e.*, the sound reverberates. Transferring this idea to mental and moral world apart from time and space, it produces many changes—some rapid and others gradual. The rapid is called ‘rasa’ and the gradual, ‘dhvani,’ though they are in reality one and the same. This is the highest idea to which Indian rhetoricians and poeticians reached. This is certainly different from the mere discipline of the rhetoricians.

At this period, the epic and other poems also attracted the attention of critics. They took cognisance of poetry which appeals to the eye (drama, etc.) and of poetry which appeals to the ear; and the critics began to define poetry in a variety of ways—each succeeding definition being an improvement on the last. Old rhetoricians defined poems as śabda and artha; some as “śabdārthau sahita.” From this ‘sahita’ comes sāhitya

which means all sorts of literature. But when dhvani was declared to be the soul of poetry, śabda, or śabda and artha did not suffice in the definition. So Viśvanātha in the 14th century defined it as 'vākya' or sentence, the soul of which is rasa. This bold innovation produced hostile criticisms. But all the same, every one had to admit the force of vākya, directly or indirectly, and of rasa.

The rapid development of dhvani is 'rasa,' and rasa hitherto meant the dramatic rasas numbering 8 or 9 of which love was the chief; and some of the critics gave so much prominence to love that it became difficult to distinguish poetics from erotics. At this period, most of the works on poetics began to be named with the word Śṛṅgāra, *e.g.*, Śṛṅgāra-prakāśa, Śṛṅgāra-tilaka, Śṛṅgāra-mañjari and so on. But a reaction came and Viśvanātha's grandfather Narāyaṇa declared, "Rase sārā-camatkāraḥ," *i.e.*, Wonder is the essence of rasa; and he as a corollary declared, "Sarvatrāpy adbhuto-rasaḥ," *i.e.*, Wonder is the rasa everywhere. This was still the prevailing literary criticism in India, when one great writer, Jagannātha Paṇḍita-rāja recoiled at it and declared that words are kāvya. But he gave an adjective to those words, *viz.*, "Ramanīyārtha-pratipādaka" which resulted in the dictum—'Camat-kṛti-mat kāvyam,' *i.e.*, Wonderful words are kāvya, and he is the last original writer of literary criticism in India.

On the top of this, may be considered the dicta of the 12th-century critics that aucitya and saubhāgya are the highest aim in poetry. Aucitya means harmony in the poem itself and saubhāgya, harmony with the surroundings. Thus the aim of poetry is harmony all round; and anything jarring against harmony is the greatest defect in poetry.

ACKNOWLEDGMENTS.

This long Preface has come to an end and it is now my pleasant duty to acknowledge the encouragement, advice, help, and assistance which I have received from various quarters. My principal acknowledgment is due to Mr. Johan van Manen, Secretary to the Asiatic Society, Bengal, for his constant, careful and untiring aid in giving to the Catalogue a presentable shape. He has suggested improvements in a variety of ways to make the work useful, instructive, and easy of reference. My acknowledgments are further due to Dr. Upendra Nath Brahmachari, the late, and Lt.-Col. R. B. S. Seymour Sewell, the present, President of the Society, who showed great anxiety to enable me to finish the entire work within my life-time, which is drawing rapidly to a close. My acknowledgments are also due to my old assistants Pundit Aśu-toṣa Tarka-tirtha, who is no more, and Babu Nanī-gopal Banerji, who has left the service of the Society and is now flourishing in the Dacca University, for the way in which they wrote out the descriptions of the Manuscripts under my direction for nearly 10 years, from 1911 to 1920. My acknowledgment is also due to Pundit Aghora Nātha Bhaṭṭacāryya for checking the descriptions of the Manuscripts in the proof of the Catalogue.

HARAPRASAD SHASTRI.

26, PATALDANGA STREET,
Calcutta, the 13th August, 1930.

DESCRIPTIVE CATALOGUE OF SANSKRIT
MANUSCRIPTS.

ASIATIC SOCIETY OF BENGAL.

VOLUME VI.

(A) VYĀKARAṆA.

I. PĀṆINI.

AṢṬĀDHYĀYĪ.

4213.

8604. नन्दिकेश्वरकाशिका । *Nandikeśvara-kāśikā.*

With its commentary काशिकातत्त्वविमर्षिणी ।

Substance, country paper. 13 × 4½ inches. Folia, 6. Lines, 9, 10 on a page. Extent in slokas, 200. Character, Nāgara. Complete.

Complete in six leaves. Never described properly.

It begins :—

श्रीसाम्ब सदाशिवो विजयतेतरां

नृत्थावसाने नटराजराजो ननाद उक्तां नवपञ्चवारं ।

उद्धर्तुकामः सनकादिसिद्धान् एतद्विमर्षो शिवसूत्रजालम् ॥

See Aufrecht Cat., Cat., p. 276.

4213A.

6543. काशिका or नन्दिकेश्वरकाशिका ।

*Kāśikā or Nandikeśvara-kāśikā.**By Nandikeśvara, with a commentary by Upamanyu.*

Substance, country-made paper. $10\frac{1}{4} \times 3\frac{1}{2}$ inches. Folia, 9. Lines, on a page. Extent in ślokas, 130. Character, modern Nāgara. Appearance, fresh. Complete.

The text consists of 26 ślokas, giving a mystical interpretation to the fourteen Śiva-sūtras - the alphabet as given in the beginning of Sīdhānta-kaumudī.

Beginning :—

श्रीदक्षिणामूर्ति गुरुभ्यो नमः ।

Commentary :—

नमः शिवाय देवाय सर्वज्ञाय परात्मने ।

यदोन्मेषनिमेषाभ्यां व्यक्ता व्यक्तमिदं जगत् ॥ १ ॥

गुरुं शिवं कुमारश्च शिवतत्त्वविप्रारदम् ।

प्रणम्य नन्दिकेशादीन् शिवभक्तान् मुञ्जुर्मुञ्जुः ॥ २ ॥

काशिकामादिसूत्रस्य नन्दिकेशकृतां शुभाम् ।

लोकोपकारिणीं दिव्यां व्याकरोमि यथामति ॥ ३ ॥

इह खलु सकललोकनायकः परमेश्वरः सनक-सनन्द-सगत्कामारादीन् श्रोतृन् नन्दिकेश-पतञ्जलि-व्याघ्रपाद-वशिष्ठादीन् उद्धर्तुकामो हम्बन्निनाद-व्याजेन चतुर्दशसूत्रमुपदिश्य तदनु ते (तं) सर्वे मुनीन्द्रवर्याश्चिरकालमाश्रिताना-मस्माकं तत्त्वं चतुर्दशसूत्रात्मकं उपदिशेति मत्त्वाऽस्य सूत्रजालस्य तत्त्वायं नन्दिकेश्वरो जानातीति नन्दिकेश्वरं प्रणिपत्य पृष्ठवत्सु षड्विंशतिकारिकारूपेण सूत्राणामुपदेष्टुमिच्छन्निदं सूत्रं व्याचक्षते ।

T. 1, नृत्वावसाने नटराजराजो

ननाद ढक्कां नवपञ्चवारम् ।

उद्धर्तुकामः सनकादिसिद्धान्

एतद्दिमर्षे शिवसूत्रजालम् ॥ १ ॥

Comm., अहमिति शेषः, etc., etc., etc.

T. 2, अकारो ब्रह्मरूपः स्यान्निर्गुणः सर्ववस्तुषु ।
चित्कलाभिः समाश्रित्य जगद्भूष उ + श्वरः ॥

T. 3, अत्र सर्वत्र सूत्रेषु अंशं वर्णं चतुर्दशं ।
धात्वर्थं समुपादिष्टं पाणिन्यादीष्टसिद्धये ॥ ३ ॥

T. 26, तत्त्वातीतः परः साक्षी सर्वानुग्रह [विग्रहः] ।
अहमात्मा परो हल् स्यादिति शम्भस्तिरोदधे ॥

Comm., सर्वानुग्रहविग्रहः साक्षी तत्त्वातीतो हल् स्यामिति ङक्का-
निनादध्याजेन सर्वेषां मुनिजनानां तत्त्वमुपदिष्टान् तिरोदधे इत्यर्थः ।
हकारः शिववर्णं स्यादिति शैवागमस्थितिरिति शिवम् ।

Colophon :—

इत्यादिसूत्रं नन्दिकेश्वरकाशिकायास्तत्त्वविमर्शिन्युपमन्युक्रता
सम्पूर्णा ।

See Burnell 41A where the number of the Kārikās is
given as 27. W. 1627 contains Upamanyu's commentary.

4214.

2197. पाणिनिस्तुत्रपाठः । *Pāṇini-sūtra-pāṭhaḥ.*

Substance, country-made paper. 9×4 inches. Folia, 52. Lines, 11
on a page. Character, Nāgara. Appearance, discoloured. Complete.

Colophon :—

इत्यष्टौमाध्यायस्य चतुर्थः पादः ॥

इति सूत्रपाठः समाप्तः ।

Post Colophon :—

इति सूत्रपाठः समाप्तः ।

वरवडेकर ज्योतिषोपनामक कृष्णेण लिखितमिदं पुस्तकम् ।

4214A.

9879. *The Same.*

Substance, country-made paper. 11×5 inches. Folia, 28. Lines, 8
on a page. Extent in ślokas, 336. Character, Nāgara. Appearance, fresh.

A fragment.

4214B.11104. *The Same.*

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 30. Lines, 9 on a page. Character, modern Nāgara. Appearance, fresh.

From the beginning to the beginning of the fourth pāda of the fifth adhyāya.

4215.3195. *The Same.*

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 2 to 86 and four leaves unmarked, which are a restoration and which complete the work. Lines, 6 to 8 on a page. Character, Nāgara of the eighteenth century. Appearance, discoloured.

Colophon:—

इत्यष्टमाध्यायस्य चतुर्थः पादः.....इत्यष्टाध्यायौ सम्पूर्णः .

4215A.4180. *The Same.*

Substance, country-made paper. $9\frac{1}{2} \times 4$ inches. Folia, 5 to 15. Lines, 9 on a page. Character, Nāgara of the eighteenth century. Appearance, discoloured.

From the beginning of the third pāda of the first chapter to the end of the second chapter.

4215B.4180F. *The Same.*

Substance, country-made paper. $9\frac{1}{2} \times 4$ inches. Folia, 20 to 92 of which 34 to 37, 56, 58, 65, 68, 86 are missing. Lines, 6 on a page. Character, Nāgara of the eighteenth century. Appearance, discoloured. Incomplete.

Containing 3/3/20 to the end of the sixth adhyāya only.

4215C.4180G. *The Same.*

Substance, country-made paper. 9×4 inches. Folia, 12. Lines, 7 on a page. Character, Nāgara of the eighteenth century. Appearance, discoloured.

From the beginning to 2/4/21.

4216.

1764. वार्त्तिकपाठः or सूत्रवार्त्तिकम् ।

*Vārttika-pāṭhaḥ or Sūtra-vārttikam.**By Kātyāyana.*

Substance, country-made paper. $9\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 47. Lines, 10, 11 on a page. Extent in ślokas, 920. Character, Nāgara. Appearance, tolerable. Complete.

Colophon :—

इति कात्यायनकृतौ सूत्रवार्त्तिके अष्टमः । समाप्तश्चायं वार्त्तिक-
ग्रन्थः ।

For a description of the work see Lgr. p. 113, No. 673 (7).

On a comparison with the Vārttika-pāṭha as printed in the appendix of the Siddhānta Kaumudī at Bombay in the Śaka year 1815, the present work appears to be a shorter recension of the Vārttika-pāṭha as given there.

It begins thus in the printed text :—

प्रत्याहारसूत्राणि ।

१ सिद्धे शब्दार्थसम्बन्धे । २ लोकोक्तः । ३ लोकोक्तोऽर्थप्रयुक्ते शब्दप्रयोगे
शास्त्रेण धर्मनियमः । ४ अस्यप्रयुक्त इति चेन्नार्थ शब्दप्रयोगात् । ५
अप्रयोगः प्रयोगान्यत्वात् । ७ सर्वे देशान्तरे । ८ ज्ञाने धर्म इति चेत्तथा
धर्मः । ९ व्याचारे नियमः । १० प्रयोगे सर्वलोकस्य । ११ शास्त्रपूर्वके
प्रयोगे ऽभ्युदयस्तत्तुल्यं वेदशब्देन । १२ सूत्रे व्याकरणे षडर्थोऽनुपपन्नः । १३
शब्दा प्रतिपत्तिः । १४ शब्दे ल्युडर्थः । १५ भवे च तद्धितः । १६ प्रोक्तादयश्च
तद्धिताः । १७ लक्ष्यलक्ष्यो व्याकरणम् । १८ वृत्तिसमवायार्थ उपदेशः । १९
अनुबन्धकरणार्थश्च । २० इष्टबुद्ध्यर्थश्च । २१ इष्टबुद्ध्यर्थश्चेति चेदुदात्तानुदात्त-
स्वरितानुनासिकदौर्ध्रतानामप्युपदेशः । २२ आह्वयुपदेशात् सिद्धम् । २३
आह्वयुपदेशात् सिद्धमिति चेत् संवृतादीनां प्रतिषेधः । २४ लिङ्गार्थात्
प्रत्यापत्तिः ।

अइउण (प्र १) ॥

The present manuscript begins thus :—

ॐ गणेशाय नमः । शिवाय नमः ।

ॐ सिद्धे शब्दार्थसम्बन्धे लोकोतोऽर्थप्रयुक्ते शब्दप्रयोगे शास्त्रेण धर्मनियमः ।
समानायामर्थावगतौ शब्देन च अपशब्देन च शब्देनैवार्थोऽभिधेय इति नियमः ।
तत्र ज्ञानपूर्वके प्रयोगे धर्मः । न चेदानौमाचार्याः सूत्राणि कृत्वा निवर्त्तयन्ति
वृत्तिसमवायार्थो अनुबन्धकरणार्थश्च वर्णानामुपदेशः । शास्त्रप्रवृत्तिफलको वर्णानां
क्रमेण निवेशो वृत्तिसमवायः । अइडण् । इत्यादि ।

The printed text ends :—

४ । ई८ अ० ११ ॥ ५०२७ आदेशार्थं सवर्णार्थमकारो विवृतः स्मृतः ।
५०२८ आकारस्य तथा ऋस्वस्तदर्थे पाणिनेर अ । ५०२९ अकारस्य प्रत्यापत्तौ
दौर्घप्रतिषेधः । ५०३० आदेशस्य चानन्वात् सवर्णग्रहणम् । ५०३१ सिद्धं तु
तपरिर्देशात् । ५०३२ एकशेषनिर्देशात् स्वरभिन्नानां भगवतः पाणिनेः सिद्धम् ॥
इत्यष्टमोऽध्यायः ।

The present manuscript ends :—

अ अ एकशेषनिर्देशाद् भगवतः पाणिनेः सिद्धमिति ।

4217.

4405. पातञ्जलमहाभाष्यम् । *Pātañjala-mahā-bhāṣyam.*

Substance, country-made paper. 13½ × 5 inches. Folia, 131. Lines, 9 on a page. Character, Nāgara. Date, Samvat 1899. Appearance, fresh. Incomplete. To the end of the first pāda of the first adhyāya.

Colophon :—

इति श्रीआचार्य-श्रीभगवत् पतञ्जलिविरचिते व्याकरणमहा-
भाष्ये प्रथमाध्यायस्य प्रथमे पादे नवममाह्निकम् ॥

Post Colophon :—

श्रीनागेशं च नागेशं निर्वाणपदगान् गुरुन् ।
नत्वा श्रीमन्महाभाष्यं राधाकृष्णो ह्यलेखि वै ॥
श्रीराजाविक्रमादित्य संवत् १८९९ ।

4218.

9144. *The Same.*

Substance, country-made paper. 12×4 inches. Folia, 102. Lines, 11 on a page. Extent in ślokaś, 5,000 Character, Nāgara. Appearance, old and legibly written.

The third pāda only.

Colophon:—

इति श्रीमहाभाष्यं तृतीयस्याध्यायस्य चतुर्थे पादे प्रथम
माह्निकं ॥ ॥ तृतीयाध्यायः समाप्तः ॥

भवानीशङ्कराभ्यां नमः ।

4219.

4571. *The Same.*

With Kaiyaṭa's Bhāṣya-pradīpa.

A complete copy of a lithographed edition of Pātañjala-mahā-bhāṣya with Kaiyaṭa's Bhāṣya-pradīpa. 10½×7 inches. Published at the Vidyodaya Press, Benares.

The first two chapters are complete in 413 leaves ; III in 114 ; IV in 92 ; V in 81 ; VI in 106 ; VII in 137 ; and VIII in 73.

Kept in three bundles.

4220.

7890. *The Same.*

With Kaiyaṭa's Pradīpa in Tri-pāṭha form.

Substance, country-made paper. 13×6½ inches. Folia, 16. Character, modern Nāgara. Appearance, fresh.

A fragment containing I, l. 1, only.

4221.

3297. महाभाष्यप्रदीपः । *Mahā-bhāṣya-pradīpaḥ.*

A commentary on the Mahā-bhāṣya, by Kaiyata.

Substance, country-made paper. $12 \times 5\frac{1}{2}$ inches. Folia, 48. Lines, 9, 10 on a page. Character, Nāgara of the nineteenth century. Appearance, discoloured.

The first three aṅnikas and the beginning of the fourth of the first pāda of the first chapter.

4222.

7752. महाभाष्य-प्रदीपोद्घोतः ।

Mahā-bhāṣya with Pradīpa and Uddyota.

A.

Substance, country-made paper. $10\frac{3}{4} \times 5$ inches. Folia, 28, of which foll. 16, 19-21 are missing. Character, modern Jaina Nāgara. Appearance, fresh.

The second āṅnika of the first pāda of the first adhyāya only.

The Pradīpa is written above and below the Bhāṣya and Uddyota on the margins.

28B, इति श्रीमद्भगवत् पतंजलिविरचिते व्याकरणमहाभाष्ये प्रथमस्याध्यायस्य प्रथमे पादे द्वितीयमाह्निकं समाप्तम् ।

इति उपाध्यायजैयटपुत्र-कैयटकृते महाभाष्यप्रदीपे प्रथमाध्यायस्य प्रथमे पादे द्वितीयमाह्निकम् ॥

इति कालोपनामकशिवभट्टसूत-सतीगर्भज-नागोजीभट्टकृते भाष्यप्रदीपोद्घोते प्रथमस्याध्यायस्य प्रथमे पादे द्वितीयमाह्निकम् ॥

Two leaves of the same MS. belonging to the first āṅnika, marked 18, 19, are also here, and one stray leaf of the same work.

B.

Substance, etc., the same as above. Folia, 5. Lines, 13 on a page. Character, modern Jaina Nāgara of the eighteenth century. Appearance, mouse-eaten.

The beginning of the Mahā-bhāṣya.

4223.

469. भाष्यप्रदीपोद्घोत or पातञ्जलभाष्यप्रदीपविवरणम् ।

*Bhāṣya-pradīpodyota or Pātāñjala-bhāṣya-pradīpa-
vivarṇaṃ.*

By Nāgoji Bhaṭṭa.

Short leaves numbering 158 without the text, containing a little less than the first pāda. The other portions have the text of Kaiyaṭa's Pradīpa. The second portion ends प्रथमाध्यायस्य तृतीयपादे द्वितीयमाह्निकं पादश्च समाप्तस्तृतीयः । The third portion ends प्रथमस्य द्विती[ये]पादे तृतीयमाह्निकं । पादश्च समाप्तः । The fourth portion प्रथमस्य चतुर्थ[पादे] चतुर्थमाह्निकं पादश्च समाप्तः । Pāda II is complete in 89. Pāda III is complete in 68. Pāda IV is complete in 112. आह्निकानि १८ । संवत् १७६४ । सं १२५ + + ।

A good deal of Uddyota has been printed in the Bibliotheca Indica.

4223A.

8503. व्याख्यादर्शटिप्पनी । *Vyākhyādarśa-ṭippanī.*

By Kamalākara Bhaṭṭa (Golinga).

Substance, country-made paper. 11×5 inches. Folia, 7. Lines, 17 on a page. Extent in ślokaś, 270. Character, Nāgara of the eighteenth century. Appearance, discoloured.

Comments on fourteen sūtras, commonly known as Śiva-sūtras and dealt with in the second āhnikā of Mahā-bhāṣya, elucidating difficult points in Mahā-bhāṣya, Pradīpa and Uddyota.

Beginning :—

अइउण् ॥ विवरणे व्यक्तिनिर्देशे जातिस्वरूपमिति स्वं रूपं
शब्दस्येत्यत्र स्वशब्द आत्मौपवचनः । रूपशब्देन रूप्यते इतर-
यावृत्तितया बुध्यतेऽनेनेति तद्वपुं रूपयतेः कारणे णरजिति अच् ।

End :—

विवरणे अन्यानर्थक्यमिति प्रत्याहारसूत्रातिरिक्तशास्त्राध्यय-
नानर्थक्यमित्यर्थः ।

Colophon :—

इति श्रीगोविन्दोपपदकमलाकरभट्टकृतव्याख्यादर्शटिप्पण्यां
द्वितीयमाह्निकं समाप्तं ।

4224.

642. शब्दकौस्तुभः । *Śabda-kaustubhaḥ*.

By Bhaṭṭoji Dīkṣita.

For the manuscript see L. 1464.

Aufrecht is wrong in thinking that Śabda-kaustubha is a commentary only on the first pāda of the first chapter of Pāṇini's sūtras. The present manuscript contains among others the following colophon :—

124A, इति औपदवाक्यप्रमाणपारावारपारौणस्य लक्ष्मोदरसूरेः सूनुना
भट्टोजिदौक्षितेन कृते शब्दकौस्तुभे चतुर्थस्याध्यायस्य चतुर्थे पादे प्रथममाह्निकं ।

The MS. contains the commentary on the second and the third chapters of Pāṇini and from IV, 1. 25 to the end of the fourth chapter. It also contains 13 leaves giving the commentary on 3. 2. 1-14 sūtras; 3 leaves containing 3. 2. 111-131, and 3 leaves containing sūtras III, 2. 151-177, and 44 leaves from the beginning of the second adhyāya to the end of the second pāda of the third adhyāya.

In the course of being printed in the Chaukhamba series.

4224A.

642A. *The Same.*

Substance, country-made paper. 9×4 inches. Folia, 44, of which the 40th to 42nd are missing and the 20th double. Lines, 13 on a page. Character, Nāgara. Date, Samvat 1689. Appearance, old.

The MS. contains the third adhyāya up to the end of the third āhnika of the second pāda.

4225.

8865. *The Same.*

Substance, country-made paper. 11¼×5½ inches. Folia, 54. Lines, 10, 11 on a page. Character, Nāgara of the eighteenth century. Appearance, discoloured. Incomplete at the end.

On the obverse of the first leaf:—

उपाध्यायोपाङ्गप्रद्युम्नस्य ॥

4226.

10481. *The Same.*

Substance, country-made paper. 13×5 inches. Folia (marked in the middle of the right-hand side) 1-43, (then marked on the upper corner of the right-hand side) 1-20. Lines, 11 on a page. Character, Nāgara of the nineteenth century. Appearance, fresh.

Āhnikas III and IV only of the first adhyāya. Āhnika III begins:—

अः उण् संज्ञासूत्रमिद ।

It ends :—

तत्प्रत्याख्यानपक्षेऽपि विप्रिष्टानुवृत्तिसामर्थ्यादिति दिक् ।

Colophon :—

43B, इति शब्दकौस्तुभे प्रथमस्याध्यायस्य प्रथमे पदे तृतीय-
माह्निकम् ।

IV begins :—

न धातुलोप आर्द्धधातुके ।

It ends :—

भाष्यमते तु ऊष्णशामौषद् विवृताभ्युपगमेन सावर्ण्यप्रसक्तिरेव
नास्तीति सूत्रप्रत्याख्यानात् सकलमनाविलम् ।

Leaf 20 Colophon :—

इति शब्दकौस्तुभे प्रथमस्याध्यायस्य प्रथमे पादे चतुर्यमाह्निकम् । १ । श्री १ ।

4227.

10940. *The Same.*

Substance, country-made paper. 12×5 inches Folia, 112+64. Lines, 12 on a page. Character, modern Nāgara. Appearance, fresh to the end of the first pāda of the first adhyāya.

There are two sets of leaves, but there is no gap between them.

Last Colophon :—

इति श्रीविद्वन्मुकुटरत्नस्य लक्ष्मीधरसूत्रेः सूनुना भट्टोजिभट्टेन कृते शब्दकौस्तुभे प्रथमस्याध्यायस्य प्रथमे पादे नवमाह्निकं ।
पादश्चायं समाप्तम् ।

4228.

2906. प्रभा, (शब्दकौस्तुभव्याख्या) ।

Prabhā, a commentary on Śabda-kaustubha.

Substance, country-made paper. 12½×5 inches. Folia, 63. Lines, 12 on a page. Extent in ślokas, 2,300. Character, Nāgara of the nineteenth century. Appearance, discoloured. A fragment.

The Colophon :—

इति श्रीमन्महादेवस्त-वेणागभजपायगुण्डोपाख्य-वैद्यनाथविरचित-कौस्तुभव्याख्यायां प्रभाख्यायां प्रथममाह्निकम् ।

For the work see I.O. Catal. No. 607.

4229.

871. वैयाकरणमतोन्मज्जनटीका ।

Vaiyākaraṇa-matoumjjana-ṭīkā.

For the manuscript see L. 1789.

Bhaṭṭoji Dikṣita wrote the Śabda-kaustubha, a commentary on the Mahābhāṣya in the preamble of which he says :—

“ फणिभाषितभाष्याब्धेः शब्दकौस्तुभमुद्धरे ”

After the completion of that work he wrote 71 kārīkās commencing with :—

“ फणिभाषितभाष्याब्धेः शब्दकौस्तुभ उद्धृतः ।

“ तत्र निर्णीत एवार्थः सङ्क्षेपेणैव कथ्यते ॥

The present manuscript contains the first 35 kārīkās together with a commentary by Vanamālī who speaks of Bhaṭṭoji Dikṣita as his guru :—

जगतः पितरौ नत्वा पार्वतीपरमेश्वरौ ।

गुरुभिर्ये कृताः प्रलोकाष्टीका तेषां वितन्यते ॥

This guru is no other than Bhaṭṭoji Dikṣita : because Kaunḍa Bhaṭṭa in his Vaiyākaraṇa-bhūṣaṇa-sāra (Benares Edition) says :—

भट्टोजिदीक्षितैः श्रेष्ठैर्निर्मिताः कारिकाः शुभाः ।

कौण्डभट्टेन व्याख्याताः कारिकास्ताः सुविस्तरम् ॥

These kārīkās number 71 of which the first 35 have been explained by Vanamālī in this incomplete manuscript.

The commentary of these 35 kārīkās is divided into seven ullāṣas, and called both Vṛtṭyullāsa and Vaiyākaraṇa-matnamajjanā.

The colophon of the fourth ullāsa in leaf 13A contains the commentator's name :—

इति श्रीवनमालिविरचितायां वैयाकरणमतोन्मज्जनटीकायां प्रातिपदिकार्थोल्लासश्चतुर्थः ।

Aufrecht says that this is a commentary on Bṛhad-Vaiyākaraṇa-siddhānta-bhūṣaṇa by Kaunḍa Bhaṭṭa. He is apparently misled by a statement in N.P., VII, 68 : “ A

commentary on Bhūṣaṇa by Vanamālī Miśra, one of the pupils of the author of the text.”

4230.

3797. फक्किारुत्तिः । *Fakkikā-vṛttiḥ*.

By Sanātana Tarkācārya.

Substance, country-made paper. 16 × 3½ inches. Folia, 46. Lines, 7 on a page. Extent in ślokas, 1,300. Character, Bengali of the fifteenth century. Appearance, old, faded and discoloured. Complete.

Colophon :—

श्रौतर्काचार्य-सनातनकृता फक्किारुत्तिः समाप्ता ।

Beginning :—

नमो गणेशाय ।

दैवकीनन्दनं वन्दे राघालिङ्गितविग्रहम् ।

संसाराम्भोधितरणे तरणौ कंससूदनम् ॥

हौराकुक्षिसम्भतो (?) घोषाल-भरतात्मजः ।

तनुते फक्किामेतां तर्क[ाचार्य सनातनः] ॥

अथ शब्दानुशासनम् । अथ शब्दः प्रारम्भे अस्ति हि तस्मिन् सन्देहः
स्यात् किं शब्दानुशासनं पठ्यते श्रूयते वेति अथ शब्दे तु सत्यर्थान्तरं यव + +
+ + योऽर्थो निश्चीयते । कथं पुनः शब्दानुशासनं शब्दानामनुशासनं शब्दानु-
शासनमिति वृष्टौ समासः ।

This evidently relates to the Pātañjala Bhāṣya and goes over nearly all the pādas of the Aṣṭādhyāyī, omitting only the second pāda of the sixth adhyāya on Vedic Svāra. The pādas are designated by some prominent word in their initial sūtras.

It ends :—

किं समानग्रहणेन चापदव्यावृत्त्यर्थे पदग्रहणमत्राद्यं अपदस्येह
शास्त्रे अभावात् उच्यते समानग्रहणं नित्यैकपदाधारार्थं विभाष
+ + त विभाषया वनस्पतिशब्देन वृत्तमात्र उच्यते, तेन

फलौ वनस्पतिर्ज्ञेयो, वृक्षाः पुष्पफलोपगाः ।

औषधः फलपाकान्ता, कृतागुल्माश्च वीरुघः ॥

++++ दानमिह भवति ।

4231.

9735. काशिका । *Kāśikā*.

Being a commentary on the Aṣṭādhyāyī.

By Jayāditya and Vāmana.

Substance, country-made paper. 11 × 3½ inches. Folia, 80. Lines, 7 on a page. Extent in ślokaś, 1,280. Character, Nāgara. Appearance, old. Incomplete.

To the end of the second chapter.

The work seems to have been left unfinished by Jayāditya and finished by Vāmana.

See G. Bühler, Report on a Tour in Kāśmīr, etc., p. 72, and I.O. Catal. 591, 592.

Bühler says “In the Colophons of the first four adhyāyas, Jayāpīḍa is named as the author and in those of the rest, Vāmana.”

4232.

4734. *The Same.*

Substance, palm leaf. 14 × 2 inches. Folia, 60 of which the following leaves are missing: 1, 9, 26, 44, 51 and 52. Lines, 5 on a page. Character, Bengali of the seventeenth century. Appearance, good.

अन्तर्वाक्यं ।

७१ । वज्रं हृन्दति । हृन्दति विषये वज्रं लुग् भवति ।

आदिप्रभृतिभ्य उक्तस्ततो न भवति । वृत्रं हनति । अहिः

श्रयते ।

(अतः खण्डित)

पुष्पिकाः ।

१८ पत्रे, इति काशिकायां दृत्तो द्वितीयस्याध्यायस्य प्रथमव्यादः

समाप्तः ।

२७ पत्रे, द्विती इति० द्वितीयः पादः ।

4233.

3816. *The Same.*

Substance, country-made paper. $15\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 23. Lines, 7 on a page. Extent in Slokas, 656. Character, Bengali of the fifteenth century. Appearance, old and discoloured.

The MS. contains the third pāda of the seventh adhyāya.

Colophon :—

इति काशिकायां दृत्तो सप्तमाध्यायस्य तृतीयः पादः समाप्तः ।

4234.

4743. *The Same.*

Substance, palm leaf. $15\frac{1}{2} \times 2$ inches. Folia, 1 to 29, of which the following leaves are missing : 3, 4, 7, 20, 22 and 23. Lines, 5 on a page. Character, Bengali of the fifteenth century. Appearance, old and worm-eaten.

प्राग्भवाक्यं । ॐ सिद्धिः । श्रीकृष्णाय नमः ॥

एकाचो दे प्रथमस्य ॥ एकाच इति च दे इति च प्रथमस्येति च
एतत् त्रयमधिकृतं वेदितव्यं इत उत्तरं यद् वक्ष्यामः प्राक् संप्रसा-
रगविधेस्तत्रैकाचः प्रथमस्य दे भवत इत्येवं तद् वेदितव्यं ।
इत्यादि ।

अन्तवाक्यं ।

१३७ । अपाचतुष्याष्कुनिष्खालेखने ॥

अपरस्पराः क्रियासातये ॥ Here ends the MS.

4235.

8862. *The Same.*

Substance, country-made paper. 10 × 4 inches. Folia, 47 + 54. Lines, 11, 13 on a page. Character, Nāgara of the eighteenth century. Appearance, old and discoloured.

Second and fifth chapters; the second complete in 47 leaves, and the fifth in 54 leaves.

Post Colophon :—

... ... समये चैत्र वदि ५ सोमवासरे शुभमस्तु ॥

4236.

4128. काशिकाविवरणपञ्जिका or न्यासः ।

Kāśikā-vivarāṇa-pañjikā or Nyāsaḥ.

By Jinendra-buddhi.

Substance, country-made paper. 12½ × 2½ (VII, 3); 12 × 2½ (VII, 4). Folia, 65 (VII, 3) + (VII, 4) 45. Lines, 5, 6, 7 on a page. Character, Bengali of the eighteenth century. Appearance, discoloured.

The MS. contains VII, 3 and VII, 4 of Jinendra-buddhi's Kāśikā-vivarāṇa-pañjikā.

Colophons :—

इति बोधिसत्त्वदेशीयाचार्यश्रीजिनेन्द्रबुद्धिपादविरचितायां
काशिकाविवरणपञ्जिकायां सप्तमाध्यायस्य तृतीयपादः । समाप्तः
चेयम् ॥

Post Colophon :—

श्रीशिवकृष्णदेवशर्म्मणः स्वार्थे ।

इति बोधिसत्त्वदेशीयाचार्यश्रीजिनेन्द्रबुद्धिपादविरचितायां काशिकाविवरणपञ्जिकायां सप्तमोऽध्यायः समाप्तः ।

Post Colophon :—

श्रीशिवकृष्णदेवशर्म्मणो (?) इयं पुस्तिका स्वाक्षरश्च ॥ श्रीदुर्गा ।

The entire work is in the course of being edited by
Babu Śrīścandra Cakravartti, B.A., Dacca.

4237.

4027. *The Same.*

Substance, country-made paper. 19×3½ inches. Folia, 91. Lines, 5 on a page. Character, Bengali of the eighteenth century. Appearance, old and discoloured. Two fragments—one, marked 1 to 32 containing the sub-comment. to the fourth pāda of the eighth adhyāya, the other marked 33 to 91 containing the sub-commentaries on 7. 2. 1 to 7. 2. 103.

The Colophon of the eighth adhyāya runs thus :—

इति बोधिसत्त्वदेशीयाचार्यश्रौजिनेन्द्रबुद्धिपादविरचितायां
काशिकाविवरणपञ्जिकायामष्टमोऽध्यायः ।

Post Colophon Statement :—

प्रणम्य पार्वतीं देवीं श्रौरमापतिशर्म्भणा ।
पुस्तकं लिखितश्चेदं देवानन्यान् प्रयत्नतः ॥

4238.

3196. **न्याससंग्रहः ।** *Nyāsa-saṁgrahaḥ.*

By Gaṅgā-datta.

Substance, country-made paper. 9½×4½ inches. Folia, 13. Lines, 7, 8 on a page. Character, Nāgara of the eighteenth century. Appearance, fresh. Incomplete at the end.

It begins :—

श्रीपद्मिनाय नमः ।

लक्ष्मीनारायणं नत्वा सर्वसिद्धिविधायिनम् ।

पाणिन्यादिमुनींश्चैव कृत्वा च गुरुवन्दनम् ॥ १ ॥

श्रीमदाचार्यपुत्रेण गङ्गादत्तेन धीमता ।

विदुषामुपकाराय क्रियते न्याससंग्रहः ॥ २ ॥

“तुल्यार्थैस्तुलोपमाभ्यां तृतीयामन्यतरस्यां” अत्र तृतीयास्थाने टामिति
सुवचं भिसः सकारेण प्रत्याहाराश्रयणात् । अन्यतरस्यामित्यपह्वाय तृतीयाच्च
तृतीयावस्थाविति सुवचम् तृतीयापक्षे इति वा इत्यादि ।

It seems to be based on Kāśikā-vṛtti-nyāsa of Jinendra-buddhi.

4238A.

3819. तन्त्रप्रदीपः । *Tantra-pradīpah.*

By Maitreya Rakṣita.

Substance, country-made paper. $15 \times 3\frac{1}{2}$ inches. Folia, 19. Lines, 4 on a page. Extent in ślokas, 400. Character, Bengali. Date, Śaka 1661. Appearance, old, discoloured and dilapidated. Complete.

Colophon :—

इति महामहोपाध्याय श्रीमैत्रेयऋषितकृतौ तन्त्रप्रदीपे समर्थ

पादः समाप्तः ।

Post Colophon :—

शुभमस्तु शक्राब्दाः १६६१ ।

शुक्राह्निपविर्भकेषु हरिर्ना कपिले त्रिषु ।

Edited by Babu S. C. Chakravarti.

4239.

264. रप्रत्याहारमण्डनम् । *Ra-pratyāhāra-maṇḍanam.*

Substance, country-made paper. $8\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 8. Lines, 12 on a page. Extent in ślokas, 190. Character, Nāgara. Appearance, tolerable. Complete.

It is an argumentative exposition of the Paṇini-pratyāhāra-sūtra “लण्”. It supports रप्रत्याहार on the line of Patañjali and Kāśikā-kāra.

It quotes (1) Kaiyaṭa, (2) Mādhava, (3) Hara-datta and Bhaṭṭojī Dikṣita.

It begins :—

श्रीगणेशाय नमः ।

सच्चिन्म वादिप्रवरनेतारं श्रीपतञ्जलिं ।

कुर्वे वादिविलासार्थं रप्रत्याहारमण्डनम् ।

लण् । अत्र लकारोऽनुनासिकः प्रतिज्ञायते । इत्यादि ।

It ends :—

8A, तस्य अनुनासिकत्वं स्पष्टमेव अतएव हकारादिषु व्यकार उच्चारणार्थः लकारे तु अनुनासिक इत्संज्ञः प्रतिज्ञायते तेन “उरग्रं रपरः” इत्यत्र रेफेण रप्रत्याहारग्रहणं भवति इति स्पष्टमेव काशिकाकारेणोक्तं व्याख्यातञ्च तथैव हरदत्तेनेति दिक् । एतेन वस्तुतो रप्रत्याहाराभावेन रपर इत्यस्य स्थाने लपर इति पठनीयं इति लपरत्वञ्च वक्ष्यामीति उल्लास्येति सूत्रभाष्याल्लभ्यते इति उरग्रं सूत्रस्थः शुब्देन्दुशेखरः परास्तः एवं भाष्यादिसर्वग्रन्थ-स्वारस्ये दृढदूषकयुक्तेरभावे च महासाहसमवलम्ब्य कथमेतद् दूषयाञ्जरिति त एव प्रकृत्याः इति मात्सर्यमुत्सार्य निपुणतरं विभावनीयं सुदृढिर्विद्वद्भिः ।

Colophon :—

इति र प्रत्याहारमण्डनम् ।

Post Colophon :—

सम्बत् १९(?)ई व्याघाट शु ५ समाप्तिमगमत् ।

4240.

1722. *The Same.*

Substance, country-made paper. $13\frac{1}{2} \times 5\frac{1}{2}$ inches. Folia, 4. Lines, 14, 15 on a page. Character, Nāgara. Appearance, tolerable. Complete.

See above

Here the author's name is given as Pāṭhaka Rāma-candra. His father's name was Pāṭhaka Murāri and his younger brother was Pāṭhaka Lakṣmaṇa.

Colophon :—

इति श्रीमत्-पाठकमुरारिसूनु-पाठकलक्ष्मणाग्रज-पाठकरामचन्द्र-

विरचिते रप्रत्याहारमण्डनं समाप्तम् ।

Then अपि नृगाक्षि तवाधरपल्लवे, etc., etc.

4241.

873. गजसूत्रव्याख्या । *Gaja-sūtra-vyākhyā.**By Siva-rāṁendra Yati.*

For the manuscript see L. 1792.

खेरजी, the 67th sūtra of the third section of Pāṇini's first book is called here Gaja-sūtra.

The present exposition of the sūtra aims at the refutation of Vṛtti-kṛt and others, and follows mainly the Bhaṣya commentary of Phaṇi.

Rājendralāla reads the chronogram as शक्रे नेत्राचला-
द्रौन्दौ जयनामकवत्सरे but the manuscript has in reality शक्रेनेत्रा-
वराद्रौन्दौ जयमानविवत्सरे.

4242.

1025. *The Same.*

Substance, country-made paper. 9 × 3½ inches. Folia, 36. Lines, 7,
8 on a page. Character, Nāgara. Appearance, tolerable. Complete.

A commentary on Pāṇini I. 3. 67.

Another copy of above.

4243.

8450. विवादकौमुदौ । *Vivāda-kaumudī.**By Lālamayī.*

Substance, country-made paper. 9½ × 4½ inches. Folia, 12. Lines, 10
on a page. Extent in ślokas, 400. Character, Nāgara of the eighteenth
century. Appearance, discoloured. Complete.

Colophon :—

इति श्रीकुरुपांचालदेशीय-गोड़ाचार्य-पाणिनीयार्थवर्क्य धार
श्रीत्रिपाठिशिवरामात्मज-त्रिपाठिनंदनसूनु-त्रिपाठिलालमणिहता
विवादकौमुदौ प्रपूर्त्तिमगात् । शुभमस्तु ॥

Maṅgulācārāṇa and the object of the work :—

श्रीगणेशाय नमः ॥

नत्वा रमोभारमणौ सुरेशौ

व्याख्यां कृतिर्लालमणिर्विधत्ते ।

नामौतिसूत्रस्य नवौनरोत्था

कवीन्द्र संसत् परिंजनाय ॥

प्रणि-पाणिनि-काव्यनन्दनाखिलवाक्यानि विभाव्य कौतुकात् ।

रचयामि विवादकौमुदीं ननु गोविन्ददयावशंवदः ॥

नामि अजन्तोऽगस्य दीर्घः स्यान्नामि परतः, etc.

End :—

कुतर्कतमसो हन्तौ सुबुद्धिः प्रदकारिणी ।

अस्तुवादचकोराणां प्रीतिदा वादकौमुदी ॥

इदं मन्तो याचे सविनयसमूषां मम गिराम्

विचार्यार्थं सम्यक् सततनिरलौकेन मनसा ।

ततोऽप्येषा दोषा निरवधिविवेकैः सुविशदः

कृतो दोषागोपो भवति नहि दुःखाय सुधियाम् ॥

4244.

9030. गैरिकसूत्रवृत्तिः । *Gairika-sūtra-vṛttih.*

A commentary on the Gairika-sūtra with the text.

Substance, country-paper. 10 × 4½ inches. Folia, 1. Lines, 19 on this work. Extent in ślokas, 20 Character. Nāgara Fresh. Complete

One leaf only.

इति शब्दात् सरस्वत्या इत्यादि ॥ १ ॥ व्याख्येयस्याख्यानयोरावापोद्गाराभ्यां
उद्धृतावयवभावं हि प्रतीकमुच्यते ।

The Colophon :—

इति श्रीव्यङ्ग्यनामक-गङ्गाशमविरचिता गैरिकसूत्रवृत्तिः
समाप्तिमगमत् ॥

4245.

590. भाषावृत्तिः । *Bhāṣā-vṛttih.**By Puruṣottama.*

Sūttaras of Pāṇini, compiled at the instance of Lakṣmaṇa Sena, leaving out the Vedic sūttaras.

Without beginning, without end. Separate paginations.

One of the colophons is given, which occurs on the obverse of the first leaf marked 1.

इति सार्वभौममहिम-महामहोपाध्यायश्रीपुरुषोत्तमदेवस्य भाषावृत्तौ
द्वितीयाध्यायस्य तृतीयः पादः ।

Post Colophon :—

ध्यायं ध्यायं गुरुपदपद्मं
हरपदपद्मं स्मृत्वा स्मृत्वा ।
स्मारं स्मारं हरिपदपद्मं
द्विजशिवचन्द्रोऽलेखौत्तर्गम् ॥
वैशाखस्य सुदिवस आद्ये
बसुदहनाब्धित्तिद्यागण्ये ।
श्राक्ते पादे यमभयभङ्गो
गणपतिमातुर्नामं नामं ॥

On the reverse of that leaf commences the last section of the second adhyāya which comes to an end in leaf 11. Then follows a new pagination from 1 to 19, containing the first section of the fourth adhyāya.

4246.

3807. *The Same.*

Substance, country-made paper. 15 × 3½ inches. Folia, 83. Lines, 5 on a page. Extent in ślokas, 1,300. Character, Bengali. Date, Śaka 1654. Appearance, discoloured.

It contains the seventh and the eighth adhyāyas.

The Last Colophon:—

इति महामहोपाध्यायश्रीपुरुषोत्तमदेवस्य भाषावृत्तौ अष्टमो
अध्यायः संसृगः ।

Post Colophon:—

शकाब्दाः १६५४ एतन्नामिदं श्रीभोलानाथ शर्मागः स्नात्तरश्च ।

श्रीरामः शरणम् ।

सूर्यग्रहे तु नाश्रियात् पूर्वं यामचतुष्टयम् ।

चन्द्र[ग्र]हे तु यामांस्त्रीन् बालवद्वातुरैर्विना ।

स्मृतिशास्त्रे विकल्पस्तु आकाङ्क्षापूरणे सति ॥

There are thirteen stray leaves along with the
Bhāṣā-vṛtti.

4247.*3806. The Same.*

Substance, country-made paper. 15 × 3½ inches. Folia, 15 Lines,
4 on a page. Extent in ślokas, 250. Character, Bengali of the eighteenth
century. Appearance, discoloured and worn out.

A fragment, containing VI. 1. 1 to VI. 1. 155 of
Pāṇini.

Colophon:—

इति श्रीपुरुषोत्तमदेवस्य भाषावृत्तौ एकाच् पादः ।

Then a leaf more, marked 16, containing some sūttas
from VI. 3. 1.

A work of grammar taught in the Rājsāhi district in
Bengal.

4248.*4129. The Same.*

Substance, country-made paper. 13½ × 2½ inches, Folia, 109. Lines,
5 on a page. Character, Bengali of the eighteenth century. Appearance
discoloured. Incomplete at the end.

Colophons :—

17B, इति श्रीपुरुषोत्तमदेवस्य भाषावृत्तौ ड्याप्पादः; 30A, • रक्तपादः; 45B, • युष्मत् पादः; 55A, • चतुर्थाध्यायः समाप्तः; 70A, • पञ्चमाध्यायस्य प्रथमः पादः; 85A, • घान्य पादः; 96B, पञ्चमाध्यायस्य द्वितीयः पादः .

The work breaks abruptly in the 109th leaf.

There is one more leaf containing the following colophon :—

इति वृहत्पारमेश्वरतन्त्रे त्रिपुराशिवसंवादे गुरुस्तोत्रं समाप्तम् ।

Beginning :—

ज्ञानात्मानं परमात्मानं, etc., etc. Effaced.

4249.

3813. *The Same.*

Four batches of palm-leaves measuring $17\frac{1}{2} \times 2$ inches. Character, Bengali of the seventeenth century. In a fair state of preservation.

A.

Contains in 1 to 66 leaves the fifth adhyāya of Pāṇini. The first leaf is badly damaged and very nearly illegible.

Post Colophon :—

शुभमस्तु प्रकाश्याः १६११ । श्रीलक्ष्मीनारायणशर्मेणः पाठार्थ-
मिदं पुस्तकं तेषु २७श्रे आवण व्यष्टमौतिथि ।

B.

Contains, in leaves 18 to 42, V. 2. 28 to V. 3. 8.

C.

Contains 1 to 23 leaves, of which 9, 21, 22 are missing. Sūtras 6/1/2 to 6/3/4.

D.

Contains, in leaves 34 to 65, the end of VI. 3 and the whole of 6/4.

4250.

3798. *The same with a commentary called Pañjikā.*

By Viśva-rūpa.

It contains two batches of leaves. I has 11 leaves and II, 63.

I.

Substance, country-made paper. $12\frac{1}{2} \times 3$ inches. Folia, 1 to 11, the last two unmarked. Lines, 8, 9 on a page. Extent in ślokas, 280. Character, Bengali of the sixteenth century. Appearance, very dilapidated.

A fragment. It contains the beginning of the Pañjikā :—

हरिं गिरां पतिं नत्वा कृत्वा वृष्णादिसंस्तुतिम् ।
भाषावृत्तेः समारम्भे विश्वरूपेण पञ्जिका ॥
यदि सुविमलवाचः सन्ति टीका विधिज्ञाः
तदपि जडधियो मे नोद्यमो विस्मयाय ।
[अथविदि] तमेतत् सर्वलोकप्रसिद्धं
कवति शुकपिकादौ टिट्ठिभस्तिं कते यत् ॥
स्नाने च सत्परितोषहेतवे पुरुषक्रिया ।
ममेयन्तु महाविद्यासारदुर्जनकेतनम् ॥

निर्विघ्नेन प्रारिप्सितपरिसमाप्तिमिच्छन् ग्रन्थकृत् इष्टदेवतां नमस्तस्माच्च
नमो बुद्धायेति पदसमुदायस्य क्रियापेक्षत्वात् नमोऽस्त्वित्यर्थः ।

बुद्धेस्तत्त्वज्ञानं तदस्मिन्नस्ति प्रशस्तं स बुद्धिः । अर्घ्यं आदितादृक् । यद्यपि
विविधवेदव्यवस्थितविबुधानुमोदविधायि बहिर्चक्रवितौर्ध्वमागवस्तुविबोधिता-
विहितबुद्धविग्रहे विष्णौ वर्त्तते तथापि निखिलदक्षिणपद्मरक्षाकक्षाविधिः
श्रित्यैर्नोदासितव्यम् । य एवं स भगवान् कुतुहौ माहेन्द्रजालिकस्तिरश्चामपि
वपुर्गृहीत्वा यथावसरं कार्यवैचित्त्यमारभते तदयमन्व[यः] बुद्धरूपिणे विष्णवे
नमः । भाषायामपि पुरुषोत्तमदेवेन वृत्तिर्विधीयते श्रीमत्पाणिन्यादिरूपाणां

विवरणं क्रियत इत्यर्थः । कुत्र भाषायां लौकिकपदप्रयोगे । वृत्तिः किं विशिष्टः
अल्पा सर्वविषयिणी जयादिद्यादिवृत्तिमपेक्ष्य ।

नामविषय्यदा वृत्तिर्जयादित्यस्य धीमतः—

नाज्ञास्यत् क्षचित् कश्चित् सूत्रार्थमपि पाणिनेः ॥

II.

Substance, country-made paper. 15 × 3 inches. Folia, 63 by counting.
Without leaf marks. Lines, 7 to 9 on a page Character, Bengali of the
sixteenth century. Appearance, dilapidated. Writing effaced in many
leaves. Without beginning and without end.

In the leaf VI of the second batch of leaves there
is the colophon : —

इति विश्वरूपविश्ववितायां भाषावृत्तिपरिष्कारायाम् विभक्तिपादः ।

RECASTS.

4251.

1702. **प्रक्रियाकौमुदी ।** *Prakriyā-kaumudī.*

By Rāma-candra.

Two different manuscripts, one containing the Subanta-pāda and the other Tiñanta-pāda with Kṛdanta and Vaidika.

(1) Substance, country-made paper. $9\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 136. Lines, 8, 9, 10 on a page. Character, Nāgara. Appearance, old.

(2) $9 \times 3\frac{1}{2}$ inches. Folia, 118. Lines, 9 on a page. Character, Nāgara. Date, Samvat 1664. Appearance, old.

Post Colophon :—

संवत् १६६४ वर्षे ज्येष्ठवर्दी अमायां प्रक्रियाकौमुदी भट्ट-
राघवसुत-वासुदेवेनालेखि श्री, शुभमस्तु । शुभं भूयात् ।
निगमाङ्गखन्दमुखन्यंकुलन्ममिने (१६६४) हायने नलाख्ये ज्येष्ठे
बङ्गलपक्षके तिथौ पितृणां हस्तिदे व्यलिखीद्वासुदेवो द्विजोऽग्न्यः
प्रक्रियाकौमुदीं भार्गवे ।

See I.O. Catal. No. 613.

After the three verses quoted in I.O. Catal. of the preamble of this work, our manuscript has a fourth. It runs :—

मीमांसायुगलाक्षपादकणसुकूप्रोक्तज्ञतदाकूपदा
दुर्ज्ञेयस्त्रयशास्त्रतप्तमनसां शब्दाधिकेच्छावताम् ।
शब्दाधारविसाख्य-साधुवचनध्वान्तादिनाश्रुतमान्
रम्याच्छं पुनरामचन्द्रजनिता सा प्रक्रियाकौमुदी ॥

Published in the Bombay Sanskrit series.

4252.

473. *The Same.*

Substance, country-made paper. $8\frac{1}{2} \times 4$ inches. Folia, 89, of which leaves 1, 4 to 6, 8, 38, 40, 43, 44, 56, 74, 76 to 78, 83 and 86 are missing. Lines, 8, 9 on a page. Character, Nāgara. Appearance, old.

Fragmentary.

4253.

8764. *The Same*

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$, $3\frac{1}{2}$ inches. Folia, 352. Lines, 7, 8 on a page. Extent in slokas, 2,700. Character, Nāgara. Old. Incomplete.

A.

Folia 178 only

The Colophon of the first part :—

इति श्रीमत्परमहंसपरिव्राजकाचार्य श्रीमद्रोपालाचार्य-गुरु-
पूज्यपादशिष्य-श्रीरामचन्द्राचार्येण विरचितायां प्रक्रियाकौमुद्यां
सुवन्तं समाप्तं
सम्बत् + + +

B.

An incomplete copy from 60 to 141 up to the end of Subanta.

C.

An incomplete copy, with leaves 1-92, तिवन्तप्रक्रिया ।

Beginning :—

प्रकृतिः सा जयत्याद्या यया धात्वादिरूपया ।

यच्चान्ते शब्दरूपाणि परप्रत्ययसन्निधेः ॥

धातोः । आढतौयाध्यायान्तं वक्ष्यमाणाः प्रत्यया धातोर्ज्ञेयाः ।

4254.

5756. *Commentary on the same.*

By Śrī Kṛṣṇa

(Tiñanta section, only three fragments.)

Substance, country-made paper. 11×4 inches. Folia, 107+49
(of which the 22nd and the 33rd leaves are missing)+31. Lines, 8 to 10
on a page. Character, Nagara. Appearance, old. Fragments.

I. Colophon in the first batch consisting of 107
leaves :—

87B, पृथ्वीमण्डलमौलिमण्डनमणिः (?)
श्रीकृष्णस्य कृतौ समाप्तिमगमत् व्याख्या परस्मैपदे ॥

It comes up to the root Bhañj.

II. It begins with *Ad* (अद्) :—

28B, पृथ्वीमण्डलमौलिमण्डनमणिं ०
अगमत् साक्षादिकप्रक्रिया ॥
36A, पृथ्वीमण्डलमौलिमण्डनमणिः ०
समाप्तिमगमत् देवादिकौ प्रक्रिया ॥
38B, पृथ्वीमण्डलमौलिमण्डनमणिः ०
समाप्तिमगमत् स्वाद्याश्रया प्रक्रिया ॥
49B, पृथ्वीमण्डलमौलिमण्डनमणिः ०
समाप्तिमगमद्रौधादिकौ प्रक्रिया ॥

III. Consisting of 31 leaves :—

4A, पृथ्वीमण्डलमौलिमण्डनमणिः ०
समाप्तिमगमत्तानादिकप्रक्रिया ॥
9B, पृथ्वीमण्डल, etc.
समाप्तिमगमत् क्रियादिका प्रक्रिया ॥

Curādi-gaṇa is not complete.

4254A.

11165.

Substance, country-made paper. Character, Nāgara of the nineteenth century.

A fragment of a commentary on contradictory points in Pāṇini, with its leaves marked 2-11 by the author of Prakriyā-pradīpa, and pupil of Śeṣa-Vireśvara.

4B, इति संज्ञाप्रकरणम् ।

11B, इति स्वर्गादिसन्धिः ।

See I.O., page 192b, Catal. No. 728.

There is also a leaf marked 1, containing two extracts from some Purāṇa.

I.

Beginning :—

सू० उ० ।

अथातः संप्रवक्ष्यामि समासेन न विस्तरात् ।

येन ज्ञानविश्लेषेण मृत्युं पश्यन्ति देहिनः ॥

Colophon :—

सू० य० ४६ अध्याये ।

II.

Beginning :—

सूत उ० ।

अथातः संप्रवक्ष्यामि पापस्याकरणाय तु ।

भोगावशिष्टपापानां लक्षणं मुनिसत्तमाः ॥

Colophon :—

सू० य० अध्याये ४७

4255.

9177. सिद्धान्तकौमुदी । *Siddhānta-kaumudī*.

Substance, country-made paper. $11\frac{1}{2} \times 6$ inches. Folia, 343. Lines, 10 on a page. Extent in slokas, 6,860. Character, Nāgara. Date, Śaka 1765. Appearance, fresh. Remarkably correct. Neatly written. Complete.

All leaves have the marginal note. सि० कौ० ।

The note of the scribe :—

शुभं भवतु प्राक् १७६५ । आनन्दनाम सम्बत्सरे आषाढ शुद्ध ६ ॥
इन्द्रवासरे तद्दिनं समाप्तं ॥ इदं पुस्तकं गङ्गाधर वक्रवन्त व्याठवले याचि आमे
श्रीगजाननाय नमः । श्रीसख्यै नमः । श्रीकृष्णार्पणमस्तु ।

4256.

7734. *The Same*.

I.

Substance, country-made paper. $10\frac{1}{2} \times 5$ inches. Folia, 26-144 (from the declension of उभय to the end of Samāsa)+1-90 (containing the Taddhita chapter)+1-69 (from the beginning of Tyādyanta to the end of Divādi)+1-70 (from Svādi to the end of Tiñanta)+1-90 (Krdanta). Lines, 9 on a page. Character, modern Nāgara. Appearance, fresh.

II.

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 80. Lines, 10 on a page. Character, Nāgara of the nineteenth century. Appearance, fresh.

From the beginning to Samāsa.

III.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 6. Lines, 27 on a page. Character, Nāgara of the nineteenth century. Appearance, soiled.

Contains Vaidikī-prakriyā.

4257.

4427. *The Same.*

(पूर्वाह्णमाचम्) ।

Substance, country-made paper. 10×5 inches. Folia, 169. Lines, 14 on a page. Character, Nāgara of the eighteenth century. Appearance, discoloured. Complete.

Post Colophon :—

शुभमस्तु मिति वैशाख शुदि तिथौ १ नक्षत्रे १५ योगे ११
श्रीगणेशाय नमः ॥ श्रीगुरुभ्यो नमः, etc.

4258.

8513. *The Same.*

(उत्तराह्णमाचम्)

Substance, country-made paper. 12×5 inches. Folia, 24. Lines, 7 on a page. Character, Nāgara of the nineteenth century. Appearance, fresh.

A mere fragment containing a portion of tiñanta only.

4259.

4560. *The Same.*

Substance, country-made paper. 10½×5 inches. Folia, 195: Tiñanta pāda is complete in 93 leaves, Kṛtpada in 80 leaves and Vaidika-prakriya in 22. Three in three different hands. Lines, 9 to 11 on a page. Character, Nāgara. Appearance, oldish.

Post Colophon Statement to the Tiñanta-pāda :—

संवत् १७३६ वर्षे आवण वदि ॥ दृष्टव्यतिवासरं लिखितं
बाळकृष्णेन लेखकपाठकयोः शुभं भूयात् ॥ मांगल्यं ददातु ॥

4260-61.9604. *The Same.*

Substance, country-made paper. $17\frac{1}{2} \times 5\frac{1}{2}$ inches. Folia, 202. Lines, 7 on a page. Extent in ślokas, 2,425. Character, Nāgara. Date, Samvat 1891. Appearance, old. Incomplete.

From the beginning to the end of Samāsa.

4262.8915. *The Same.*

Substance, country-made paper. $17 \times 5\frac{1}{2}$ inches. Incomplete. From the beginning to leaf 107. The last eight leaves are a restoration in a slovenly hand. Up to a portion of the chapter on Samāsa. Lines, 10-13 on a page. Character, Nāgara of the nineteenth century. Appearance, fresh.

4263.8703. *The Same.*

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 70 + 29. Lines, 7 on a page. Extent in ślokas, 4,900. Character, Nāgara. Fresh.

From the beginning to the Kṛdanta chapter and taddhita.

4264.11178. *The Same.*

Substance, country-made paper. 11×5 inches. Folia, marked 2-10, 12, 13, 73, 173. Character, modern Nāgara.

A fragment.

4265.11182. *The Same.*

Substance, country-made paper. $9 \times 4\frac{1}{2}$ inches. Folia, 14-138 and another set marked 1-13. Lines, 7, 8, 12 on a page. Character, modern Nāgara. Appearance, fresh.

I.

From ञचोन्यादिटि to the end of Samāsa.

II.

तद्धित from the beginning to the Sūtra कोपघाच्च .

There are 6 stray leaves belonging to Siddhānta-kaumudī and 16 leaves belonging to Madhya-kaumudī.

4266.

9603. *The Same.*

Substance, country-made paper. $17\frac{1}{2} \times 5\frac{1}{2}$ inches. Folia, 109. Lines, 7 in a page. Extent in ślokas, 1400. Character, Nāgara. Date, Samvat 1901. Appearance, fresh. Incomplete.

It contains the chapter on Taddhita only.

Post Colophon :—

सम्बत् १९०१ ।

4267.

8863. *The Same.*

Substance, country-made paper. Character, Nāgara of the eighteenth century. Appearance, discoloured.

Six batches of leaves.

I.

From the beginning to leaf 50 ending in “ कर्मणि द्वितीया ” अनुक्ते कर्मणि द्वितीया etc. ($12 \times 5\frac{1}{2}$ inches.)

II.

From leaf 26 of the तिङन्त chapter to leaf 110 of the same chapter. ($12 \times 5\frac{1}{2}$ inches.)

III.

Sixty-four leaves of the chapter on तिङन्त । (10×5 inches).

IV.

Leaves, from 20 beginning with एकवचनं सम्बद्धिः to leaf 116 of, the सिद्धान्तकौमुदी . ($10 \times 5\frac{1}{2}$ inches.)

V.

Leaves from 51 to 122 of the सिद्धान्तकौमुदी. ($12 \times 5\frac{1}{2}$ inches).

VI.

Leaves 49-70 ending with the colophon. इति स्वरप्रक्रिया इति चविटीकांटी-वरदराजकृतमध्यसिद्धान्तकौमुदी समाप्ता. ($11\frac{1}{2} \times 5\frac{1}{4}$ inches).

4268.

8578. *The Same and connected works.*

Substance, country-made paper. $10\frac{1}{4} \times 4\frac{1}{2}$, $12\frac{1}{4} \times 4\frac{1}{2}$, $9\frac{1}{2} \times 4$, $12\frac{1}{4} \times 4\frac{1}{2}$, $14 \times 5\frac{1}{4}$ inches. Folia, 668. Lines, 8, 9, 10, 11, 12, 13, 18 on a page. Character, Nāgara. Appearance, old, incomplete.

(1) From leaf 1 to 138. $13\frac{1}{2} \times 5$.

(2) Leaf 37 to 99. 13×5 .

(3) From leaves 16 to 37. (सन्धि and सुवन्त) । $12\frac{1}{4} \times 4\frac{1}{2}$.

(4) सिद्धान्तमञ्जुषा by Nāgeśa Bhaṭṭa. The date of copying is Samvat 1828. स्फोटवाद from the beginning to the end. Leaves, 1 to 233. 13×5 .

(5) A few leaves of सुवन्त । 13×5 .

(6) Leaves from 22 to 31, $11 \times 4\frac{1}{2}$, marked हरिम्भजे with portions of some commentary later than शब्देन्दुशेखर which it quotes.

(7) मञ्जुषा from 39 to 105. 13×5 .

(8) From the beginning of the 2nd half to the end of तिङन्त । Leaves 1 to 67. $12\frac{1}{2} \times 4\frac{1}{2}$.

(9) वैदिकप्रक्रिया complete. Leaves 1 to 17. $9\frac{1}{2} \times 4$.

(10) The first twenty leaves of अपत्यार्थतद्धित from the beginning. 13×5 .

(11) The first eight leaves of वैदिकटीका from the beginning. $14 \times 5\frac{1}{2}$.

(12) The first thirteen leaves $14 \times 5\frac{1}{2}$ of खरटौका the last two works (11 and 12) are by Jaya-kṛṣṇa, son of Raghu-nātha Bhaṭṭa, son of Govardhana Bhaṭṭa, the best of the मौनिकुल ।

4269.

9271. *The Same.*

Substance, country-made paper. 13×5 inches. Folia, 15. Lines, 10, 11 on a page. Extent in ślokaś, 300. Character, Nāgara. Appearance, tolerable. Incomplete.

A part of the Vaidika-prakarāṇa of the Siddhānta-kaumudī.

It begins thus :—

श्रीगणेशाय नमः । छन्दसि पुनर्वसोरेकवचनं ॥ द्वयोरेकवचनं
वा स्यात् ॥ पुनर्वसुर्नक्षत्रं ॥ पुनर्वसू वा । लोके तु दिवचनमेव ॥
विशाखयोश्च ॥ प्राग्वत् विशाखानक्षत्रं ॥ विशाखे ॥ षष्ठौ युक्त-
छन्दसि वा ॥ षष्ठान्तेन युक्तः पतिशब्दश्छन्दसि विसङ्गो वा
स्यात् ॥

4270.

9610A. *The Same.*

Substance, country-made paper. Character, Nāgara. Appearance, fresh.

Three batches of leaves.

I.

From leaf 36 to leaf 42 on सुवन्त । (13×5 inches).

II.

Leaves from 132 to 170 on विभक्ति and समास । ($13\frac{1}{2} \times 5$ inches).

III.

From leaf 1 to leaf 28 on तिङन्त । ($11 \times 4\frac{1}{2}$ inches).

4271.

A commentary on the same.

4434. प्रौढमनोरमा । *Prāḍha-manoramā.*

A commentary on Siddhānta-kaumudī by the author himself.

Substance, country-made paper. $13 \times 4\frac{1}{2}$ inches. Folia, 85. Lines, 11 on a page. Character, Nāgara of the early nineteenth century. Appearance, fresh. Incomplete at the end. Up to Avyayibhāva Samāsa.

Often printed and often noticed.

4272.

4561. *The Same.*

Substance, country-made paper. $12 \times 5\frac{1}{2}$ inches. Folia, Tiñanta is complete in 124 leaves and kṛdanta in 111. Lines, 9 on a page. Character, Nāgara. Date, Samvat, 1739. Appearance, discoloured.

Contains two chapters only—Tiñanta and Kṛdanta.

Post Colophon Statement to the Tiñanta-prakarana :—

शुभमस्तु । श्रीरस्तु । ग्रन्थसंख्या खवाणकगर्वहभिः । शुभं
भवतु । श्रीरामाय नमः । ३२५० ।

Post Colophon Statement to the Kṛdanta-prakarana :—

शुभमस्तु । संवत् । १७३९ संख्या २७५० ।

4273.

8704. *The Same.*

Substance, country-made paper. $9\frac{1}{2} \times 4$ inches. Folia, 111. Lines, 9 on a page. Extent in ślokas, 3,500. Character, Nāgara, Fresh. Old. Incomplete.

On the Kṛdanta chapter in 111 leaves.

Post Colophon :—

संवत् १८४४ मौतौः पुस वदौ ११ वार + + + + ।

4274.

11181. *The Same.*

Substance, country-made paper. 13×5 inches. Folia, 18. Lines, 10 on a page. Character, modern Nāgara. Appearance, fresh.

A mere fragment.

Beginning :—

ध्यायं ध्यायं परं ब्रह्म स्मारं स्मारं गुरोर्गिरः ।

सिद्धान्तकौमुदीव्याख्यां कुर्मः प्रौढमनोरमाम् ॥, etc.

4275.

11052. *The Same.*

Substance, country-made paper. 13×5½ inches. Folia, 17 to 96. Lines, 12 on a page. Character, Nāgara of the nineteenth century. Appearance, fresh.

20A, इत्यच्च सन्धिः ।

96A, इति हलन्ताः स्त्रीलिङ्गाः ।

The MS. ends abruptly in the next chapter.

There is one more leaf marked 123 belonging to the same work.

4276.

11180. *The Same.*

Substance, country-made paper. 13×5 inches. Folia, 99 to 145. Lines, 11 on a page. Character, modern Nāgara. Appearance, fresh. A mere fragment.

4277.

8916. *The Same.*

With the commentary लघुशब्दरत्नम् Laghu-sābda-ratnam.

By Hari Dikṣita, the grandson of Bhaṭṭojī Dikṣitā.

Substance, country-made paper. 13×5 inches. Folia, 150. In tri-pāṭha form. Character, modern Nāgara. Appearance, fresh. Incomplete. Up to a portion of Kāraka.

See L. 791.

4278.

526. लघुशब्दरत्नम् । *Laghu-śabda-ratnam.*

A commentary on the Praudha-manoramā. By Hari Dikṣita son of Viśveśvara Dikṣita and grandson of Bhaṭṭoji Dikṣita.

To the end of the Suvanta chapter.

For the manuscript see L. 1293.

This is called *Laghu-śabda-ratna*, because there is a larger work called simply *Śabda-ratna*. See I.O. Catal. 651 and 652.

4279.

11210. *The Same.*

Substance, country-made paper. 10 × 4 inches. Folia, 218. Lines, 8, 9 on a page. Character, Nāgara Date, Saṃvat, 1853. Appearance, fresh To the end of Subanta.

Colophon :—

इति श्रीमद्दीक्षितभट्टोजीपौत्रदीक्षितहरिविरचिते प्रौढमनो-
रमाध्याख्याने लघुशब्दरत्ने सुवन्तं समाप्तिमगमत् ।

Post Colophon :—

संवत् १८५३ मिति चैत्रवदीये समाप्त ।

राम । राम ।

4280.

5279A. *The Same.*

I. सुवन्त ।

Substance, country-made paper. 10 × 4½ inches. Folia, 4 to 168, of which the 31st is missing, in two hands the first ending leaf 57. Lines, 11 on a page. Character, Nāgara of the early nineteenth century. Appearance, old and discoloured. Incomplete in the beginning.

Colophon :—

इति श्रीमद्दीक्षितभट्टोजीपौत्रदीक्षितहरिविरचिते प्रौढमनो-
रमाध्याख्याने लघुशब्दरत्ने सुवन्तं समाप्तिमगमत् ।

II. तिङन्तप्रकरणम् ।

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 56. Lines, 11 per page. Character, Nāgara of the nineteenth century. Appearance, fresh.

Colophon :—

इति दीक्षितभट्टोजिपौत्र-दीक्षितहरि-विरचिते लघुशब्दरत्न-
तिङन्तं समाप्तम् ।

III. वैदिकी प्रक्रिया ।

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 19. Lines, 11 on a page. Character, Nāgara of the nineteenth century. Appearance, old and discoloured. Complete.

Colophon :—

इति दीक्षितश्रीमदभट्टोजीपौत्र-दीक्षितवीरेश्वरपुत्र-दीक्षित-
हरि-विरचित-लघुशब्दरत्ने वैदिकी समाप्ता ।

See I.O. Catal. No. 653.

4281.

8867. *The Same.*

Two fragments from the beginning.

Substance, country-made paper. $12\frac{1}{2} \times 6$ inches. I, fr. 1-53; II, fr. 1-33. Lines, 12 on a page. Character, modern Nāgara. Appearance, fresh.

Maṅgalācarana :—

शेषविभूषणमीडे शेषाशेषार्थलाभाय ।

दातुं सकलमभौष्टफलमीष्टेयं कृपादृष्टिः ॥

4282.

10887. *The Same.*

Substance, country-made paper. $9\frac{1}{2} \times 4$ inches. Folia, 79. Lines, 10 on a page. Character, modern Nāgara. Appearance, fresh. A fragment.

Colophon :—

इति श्रीमद्वैदितभट्टोजिपौत्र-द्वैदितवोरेश्वरपुत्र-द्वैदित-
हृदि-विरचिते लघुशब्दरत्ने वैदिकी समाप्ता ॥

Post Colophon :—

संमत् १८५२ मीति जेट शुदी न २ ।

4283.

3085. **भावप्रकाशः ।** *Bhāva-prakāśaḥ.*

By Vaidya-nātha Pāyagūṇḍe.

Substance, country-made paper. $11\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 1 to 107 + 1 to 97 + 227 to 415 + 424 to 594. Lines, 10, 12 on a page. Character, Nāgara. Appearance, discoloured. The first half of the first leaf is entirely corroded breadthwise.

Bhāva-prakāśa is a commentary by Vaidya-nātha Pāyagūṇḍe on Laghu-śabda-ratna of Hari Dikṣita, which is a commentary on Praudha-manoramā by Bhaṭṭoji-Dikṣita, a commentary on his own Siddhānta-kaumudī.

Leaves 1 to 107 end with *Paribhāṣā-prakarāṇa*.

Then come leaves 1 to 97, a restoration, beginning from the third line of 106B. (colophon in 96B— इति हल् सन्धिः).

After a gap come leaves 227 to 415 of the old manuscript. There is a colophon in 251A, which closes the Pañca-sandhi-prakarāṇa :—

इति श्रीमत् पायगुण्डोपाख्यमहादेवसुतवेणांगन-वैद्यनाथकृत-भावप्रकाशे
लघुशब्दरत्नव्याख्याने पञ्चसन्धिप्रकरणं परिपूर्णम् ।

There is, again, a gap of leaves 416 to 423. The last batch of the leaves are from 424 to 594 and are of the old MS. The last leaves are concerned with *Kāraka* and *upapada*.

The first leaf of which the first half is entirely gone contains:—

- (1) वान्यदं शिवाङ्गकं शैवशिवोपशोभितं शिवं शिवेज्यारतभौ ।
- (2) लंकारकं दुर्गर्मोमाकान्तया युतं गुरुं नत्वाश्रये शब्दम् ।
- (3) ब्रालदयान्वित पायगुण्डेत्युपाख्यातो वैद्यनाथो यथामति ।
- (4) लंछरेदिद्यादिस्मृत्यादिविधितः शिष्टाचारानुमितात् मङ्गला ।
- (5) त्वाच्चादौ निर्व्विघ्नपरिसमाप्त्यर्थं सामान्यतो मङ्गलस्य प्राप्तत्वे ।
- (6) इत्यादिवचनबोधितावश्यककर्त्तव्यविघ्नाधिपदेवता मङ्गल ।
- (7) मङ्गलातिरिक्तमङ्गलस्य यो वै स्वामित्वादिश्रुत्यादिस्मृत्तितया ।
- (8) मुनिप्रमाणकत्वमेतदग्र्यस्य तन्मात्रानुयायित्वं च देवतादिवाच ।
- (9) दोषनिवृत्तिफलक-प्राथम्यबोधक-शास्त्रविषयत्वेन तदग्र्य ।
- (10) नयितुं शिष्यशिष्याये व्याख्यातश्रोतृणामनुषङ्गतो मङ्ग—

(2nd leaf) लाय च प्रथमोक्तदेवतावाचकशेषशब्दबोधपतञ्जलियुक्त-
श्लेषदेवताविषयकं स्तुत्यात्मकं मङ्गलं निबध्नाति शेषविभूषणमिति ।

4284.

9371. लघुशब्देन्दुशेखरः । *Laghu-śabdendu-śekharaḥ.*

A commentary on Siddhānta-kaumudī.

By Nāgeśa.

Substance, country-made paper. 13×5 inches. Folia, 95. Lines, 15 on a page. Extent in ślokas, 5,700. Character, Nāgara. Appearance, tolerable. Incomplete to the end of लौप्रत्यय ।

This is a well-known commentary on Siddhānta-kaumudī.

Maṅgalācaraṇa :—

पातञ्जलमहाभाष्ये कृतभूरिपरिश्रमः ।

शिवभट्टसुतोद्योमान्..... ।

नत्वा फणीशं नागेशस्तनुते लघुशब्देन्दुशेखरं ॥

4285.

5279B. *The Same.*

A commentary on Bhaṭṭoji Dīkṣita's Siddhānta-kaumudī by Nāgeśa Bhaṭṭa, son of Śiva Bhaṭṭa ; being an abridgement of Śabdendu-śekhara by the same author.

I. तिङन्तप्रकरणम् ।

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 6 to 134. Lines, 10 on a page. Character, Nāgara of the nineteenth century. Appearance, old. Incomplete in the beginning.

Colophon :—

इति शिवभट्टसुतसतौगर्भज-नागोजीभट्टकृते लघुशब्देन्दुशेखरे
तिङन्तं सम्पूर्णम् ।

In a later hand :—

ग्रन्थसंख्या २६५० ।

II. कृत्प्रकरणम् ।

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 1 to 55. Lines, 7 on a page. Character, Nāgara of the nineteenth century. Appearance, old. Complete.

The leaves are all marked ल. शं. क.

Colophon :—

इत्युपाध्यायोपनामकशिवभट्टसुतसतौगर्भज-नागोजीभट्टकृते
लघुशब्देन्दुशेखरे सि—

Here the MS. breaks off.

See I.O. Catal. Nos. 663, 664 and 665.

4286.

5229. *The Same.*

Substance, country-made paper. $12 \times 5\frac{1}{2}$ inches. Two fragments, one containing 72 leaves of which 9th to 31st and 34th are missing ; and the other contains 47 leaves of which the 34th and the 36th are missing. Character, Nāgara. Appearance, old and worn out.

4287.

8866. *The Same.*

Substance, country-made paper. $12\frac{1}{2} \times 5$ inches. Folia, 72. Lines, 12, 13 on a page. Character, Nāgara of the nineteenth century. Appearance, discoloured. A fragment.

4288.

11092. *The Same.*

Substance, country-made paper. $10\frac{1}{2} \times 5$ inches. Folia, 100. Lines, 12 on a page. Character, modern Nāgara. Appearance, fresh.

95B. इत्यन्ताः पुलिङ्गाः ।

The MS. ends abruptly in the next chapter.

4289.

11192. *The Same.*

Substance, country-made paper. 11×5 inches. Folia, 8 to 31. Lines, 15 on a page. Character, modern Nāgara. Appearance, fresh.

A fragment of Śabdendu-śekhara (Samjñā-prakaraṇa).

4290.

4421. *The Same.*

Substance, country-made paper. 15×6 inches. Folia, 1-72 + 1-65 and 1-38. Lines, 14 on a page. Character, Nāgara. Appearance, old and worm-eaten. The first half only.

A copy of the lithographed edition of Benares.

4291.

517. चिदस्थिमाला । *Cidasthi-mālā.*

By Vaidya-nātha Pāyagunde.

A gloss on the Laghu-śabdendu-śekhara, by Vaidya-nātha Pāyagunde.

For the manuscript see L. 1305.

It comes to an abrupt end.

4292.

5. वैयाकरणसिद्धान्तरत्नाकरः ।

Vaiyākaraṇa-siddhānta-ratnākaraḥ.

Being a commentary on Siddhānta-kaumudī.

By Rāmakṛṣṇa Bhaṭṭa, the son of Timmalla.

See L. 705.

Hand-writing eighteenth century.

4293.

5279C. तत्त्वबोधिनी । *Tattva-bodhinī.*

A commentary on the Siddhānta-kaumudī, by Jñānendra Sarasvatī.

I.

Substance, country-made paper. 11×5 inches. Folia, 328. Lines, 11 on a page. Character, Nāgara. Appearance, old.

From the beginning to the end of Taddhita.

For the beginning see I O Catal No. 654, 655.

324A, इति तद्विवेचक्रिया ।

Then follows the commentary of Dvirukta-prakaraṇa, which is not complete, in the present manuscript.

II. तिङन्तकाण्डम् ।

Substance, country-made paper. 11×5 inches. Folia, 171. Lines, 11 on a page. Character, Nāgara. Date, Śaṃvat 1899. Appearance, old and discoloured. Complete.

Colophon :—

इति श्रीपरमहंसपरिव्राजकाचार्य-श्रीवामनेन्द्रसामिचरणार-
विन्दसेवकज्ञानेन्द्रसरस्वतीकृतौ सिद्धान्तकौमुदीव्याख्यायां तत्त्व-
कौमुद्याख्यायां तिङन्तकाण्डं समाप्तम् ।

Post Colophon Statement :—

संवत् १८६६ आषाढ वदि नवम्यां शनौ वासरे शतभिषानक्षत्रे
लिखितं पण्डितकाशसौरिसहजरासपठनार्थम् । शुभं भूयात् ।

4294.

9619. *The Same.*

Substance, country-made paper. 10 × 5½ inches. Folia, 65. Lines, 8 on a page. Extent in ślokas, 780. Character, Nāgara. Appearance, tolerable. Incomplete at the end.

Well known.

From the beginning to अक्षमन्धिपाद upto “ इदुतौच सप्तम्यर्थे ”
सूत्रम् ।

4295.

9777. *The Same.*

Substance, country-made paper. 11 × 6 inches. Folia, 38. Lines, 6 on a page. Extent in ślokas, 418. Character, Nāgara. Appearance, tolerable.

A fragment.

End of परिभाषा प्रकरण and beginning of अक्षमन्धि ।

4296.

8702B. *The Same.*

Substance, country-made paper. 10 × 4½ inches. Folia, 358. Lines, 10 to 11 on a page. Extent in ślokas, 7,200. Character, Nāgara. Worm-eaten. Fresh. Incomplete.

1. The Tiñanta-kāṇḍa complete in 199 leaves.
2. The Kṛdanta chapter complete in 159 leaves.

4297.

262. सुबोधिनी । *Subodhinī.*

*By Jaya-kṛṣṇa, son of Raghu-nātha, and grandson of
Govardhana Bhaṭṭa of the Mauni family.*

For the manuscripts see L. 1417.

Contains commentary on the chapter of accentuation only, of Bhaṭṭoji Dikṣita's Siddhānta-kaumudī grammar.

Repeatedly printed in India.

4298.

8917. *The Same.*

Substance, country-made paper. $13\frac{1}{2} \times 5\frac{1}{2}$ inches. Folia, 28. Lines, 10 on a page. Character, modern Nāgara. Appearance, fresh.

Contains commentary on Vaidika prakriyā only.

* Complete in 28 leaves.

See L. 3122.

4299.

894. **सिद्धान्तकौमुदीगूढफक्किप्रकाशः ।**

Siddhānta-kaumudī-gūḍha-phakkikā-prakāśah.

By Indra-datta Upādhyāya.

For the manuscript see L. 1771.

The manuscript has been repaired with transparent paper. But on the margins ordinary thick paper has been used, and almost all the leaf marks are covered over with it. So at the present state of the manuscript it cannot properly be described.

4300.

2859. **पूर्वपक्षावली ।** *Pūrva-pakṣāvalī.*

By Horila Śarmā.

Substance, country-made paper. $11 \times 4\frac{1}{2}$ inches. Folia, 49. Lines, 7 on a page. Extent in ślokas, 1,000. Character, Nāgara of the nineteenth century. Appearance, fresh. Complete.

The MS. contains a collection of subtle questions on Sanskrit grammar, put to the assembly of pundits at Puṇya-grāma or Puna during the ascendancy of the Peshwas. The questions relate to Siddhānta-kaumudī mainly.

Maṅgalācaraṇa :—

नमस्कृत्य शिवं साम्बं गणनायकसंयुतं ।
लभन्ते यत्प्रसादेन लोकाः सर्वमनोरथम् ॥

The object of the work and its author :—

पुण्यग्रामसभायां ये व्याकृता मम सन्निधौ ।
पूर्वपक्षाः कृता लोकैः पण्डितैर्दुःसमाधयः ॥
लिख्यन्ते ते मया यत्नैरुपकाराय धीमताम् ।
ह्यात्राणां सुगमैः पक्षैः श्रीमद्भोरिलशर्मेणा ॥

Colophon :—

इति श्रीमद्भोरिलश[र्मे]कृता पूर्वपक्षावलौ समाप्ता ।

4301.

252. मध्यसिद्धान्तकौमुदी ।

Madhya-siddhānta-kaumudī.

By Varada-rāja.

Substance, country-made paper. $10\frac{1}{2} \times 4$ inches. Folia, 133. Lines, 11 on a page. Extent in ślokaś, 3,058. Character, Nāgara. Appearance, old.

Separate pagination for different sections. The first two leaves of Samāsa are missing.

An abridgment of Siddhānta-kaumudī called Madhya-kaumudī, from its moderate scope: not so detailed as Siddhānta-kaumudī, nor so condensed as Laghu-kaumudī.

4302.

1954. *The Same.*

Substance country-made paper. 10×4 inches. Folia, 85. Lines, 8, 9 on a page. Character, Nāgara. Appearance, discoloured. Down to the yañānta-prakriyā.

Post Colophon :—

हे पुस्तकानादिद्वितीय भागवत यांचे असे

4303.

11183. *The Same.*

Substance, country-made paper. 10×5 inches. Lines, 9, 10 on a page. Character, Nāgara.

The leaves of two different MSS.

I. 1-39 from the beginning to the sūtra दृतिस्वाप्योः
संप्रसारणम् ।

II. Marked 38-70, from the concluding portion of
द्युतादि ।

70A, इति णिच् सन् यङ्लुगन्ताः ।

It ends abruptly after the sūtra कर्त्तुः क्वड् सलोपश्च ।

4304.

5103. *The Same.*

Substance, country-made paper. 9½×4½ inches. Folia, 100 to 208. Lines, 9 on a page. Character, Nāgara of the eighteenth century. Appearance, old; worn-out and faded. A fragment.

From the middle of *Nāma-dhātu* to the end of the work.

Last Colophon :—

इति श्री + + + वरदराजभट्टकृता मध्यसिद्धान्तकौमुदी
समाप्तिमगमत् ।

Post Colophon Statement :—

इ + + + रामपण्डितस्य ॥ मध्यसिद्धान्तकौमुदी लेखक
प + + + +

4305.

9301A. *The Same.*

Stray leaves.

The chapter on तिङन्त of *Madhya-kaumudī* in 41 leaves, and 8 leaves of kṛt-prakarana of the same, both with marginal notes.

4306.

9776. *The Same.*

Substance, country-made paper. 11×6 inches. Folia, 20 to 59. Lines, 9 on a page. Extent in ślokas, 560. Character, Nāgara Appearance, tolerable.

A mere fragment.

4307.

10856. *The Same.*

Substance, country-made paper. 10×5 inches. Folia, 16. Lines, 10 on a page. Character, Nāgara of the nineteenth century. Appearance, discoloured. A mere fragment.

4308.

10871. *The Same.*

Substance, country-made paper. 9×4 inches. Folia, 43. Lines, 8 on a page. Character, Nāgara of the nineteenth century. Appearance, discoloured. A fragment.

43A, इत्यथयानि ।

4309.

11256. *The Same.*

Substance, country-made paper. Character, Nāgara.

A fragment of *Madhya-siddhānta-kaumudī*, with leaves marked from 70–72 and 71–80.

4310.

2287. लघुसिद्धान्तकौमुदी ।

*Laghu-siddhānta-kaumudī.**By Varada-rāja.*

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 139, of which 16, 18, 19, 20, 21 are missing and the leaf-mark of 102 is omitted. Character, Nāgara of the nineteenth century. Appearance, fresh.

Colophon:—

शास्त्रान्तरे प्रविष्टानां बालानां चोपकारिका ।

कृता वरदराजेन लघुसिद्धान्तकौमुदी ॥

Post Colophon:—

शुभमस्तु । इति श्रीकासिब्योश्वानाथजी ।

4310A.

8703A. *The Same.**In 75 leaves.*

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 75. Lines, 8 on a page. Extent in ślokas, 1,100. Character, Nāgara. Fresh.

तिङ्पाद	...	1-43B.
कृत्	...	43B-50B.
विभक्ति	...	51A-52A.
समास	...	52B-60A.
तद्धित	...	60A-72B.
स्त्री प्रत्यय	...	72B-75A.

4311.

11193. *The Same.*

Substance, country-made paper. $10\frac{1}{2} \times 5$ inches. Folia, 40 to 127. Character, modern Nāgara. Date, Samvat, 1857. Appearance, fresh.

From the sūtra लः कर्मणि च भावे चाकर्मकेभ्यः to the end.

Last Colophon:—

शास्त्रान्तरे प्रविष्टानां बालानां चोपकारिका ।

कृता वरदराजेन लघुसिद्धान्तकौमुदी ॥

सिद्धान्तकौमुदी शब्दकौस्तुभभोगभोगतः ।

चक्रे वरदराजः श्रीलघुसिद्धान्तकौमुदीम् ॥

इति समाप्ता ।

Post Colophon:—

संवत् १८५७ शके शालिवाहनीये शके १७२२ भाद्रपदे मासि
कृष्णपक्षे त्रिंशो वक्ष्यां रविवासरे लिखितमिदं पुस्तकम् ।

श्रीशुक्लच्छविनाथेन स्वहस्ताक्षरेण श्रीसर्वोपरि विराजमान
ज्ञानप्रकाशस्य तस्य पाठनाथे शुभमस्तु पत्रसंख्या १२७ ।

4312.

11237. *The Same.*

Substance, country-made paper. 11×5 inches. Folia, 32. Lines, 9 on a page. Character, modern Nāgara. Fresh.

A mere fragment. To the end of the avyayas or indeclinables.

4313.

11236. *The Same.*

Substance, country-made paper. 10½×5 inches. Folia, 28. Lines, 7 on a page. Character, modern Nāgara. Fresh.

A mere fragment.

26A, इत्यजन्ता नपुंसकलिङ्गाः ।

It ends abruptly.

4314.

11105. *The Same.*

Substance, country-made paper. 10×5 inches. Folia, 2 to 14. Lines, 9 on a page. Character, Nāgara of the nineteenth century. Appearance, discoloured. A mere fragment. One stray leaf.

4315.

11000. *The Same.*

Substance, country-made paper. $11 \times 4\frac{1}{2}$ inches. Folia, 67. Lines, 7 to 9 on a page. Character, modern Nāgara. Appearance, fresh.

It begins with Ākhyāta : णट्, णिट्, लुट्, etc.

The last leaf 67 ends with the sūtra of Taddhita :
नद्यादिभ्यो टक् ।

PHILOSOPHY AND TECHNICAL RULES
OF PAṆINI.

4317.

8085. वाक्यपदीयः । *Vākya-padīyah.*

By Bharṭṛ Hari.

Substance, country-made paper. 10 × 5 inches. Folia, 2 to 88. Lines, 9 on a page. Character, Nāgara. Samvat, 1758. Appearance, old, worm-eaten and worn-out.

Last Colophon :—

इति श्रीभर्तृहरिर्कृते वाक्यपदीये तृतीयः काण्डः ।

Post Colophon :—

शुभमस्तु संवत् १७३८ समये एतं सुदी १० राम राम ग्रन्थ-
संख्या १८७५ ।

The author died in 651, so says It Siang.

4318.

1458. वाक्यपदीयप्रकाशः । *Vākya-padīya-prakāśāḥ.*

By Hari-vṛṣabha.

Substance, country-made paper. 11 × 4½ inches. Folia, 24 + 31 = 55. Lines, 7 on a page. Extent in ślokas, 1,155. Character, Nāgara. Date, Samvat 1902. Appearance, new.

Contains the first kāṇḍa only.

Colophon :—

इति श्रीमहावैयाकरणहरिवृषभविरचिते वाक्यपदीयप्रकाशे
आगमसमुच्चयो नाम ब्रह्मकाण्डं प्रथमं समाप्तम् ।

Post Colophon :—

संवत् १८०२ आषाढ कृष्णपक्ष दुतियां बुधे द्विजेनालेखि काश्यां ।

The text and the commentary both have been printed in the Benares Sanskrit series by Mahāmahopādhyāya Gaṅgādhara Śāstri, C.I.E.

In the fifth and sixth centuries A.D. the study of Pāṇini with its Bhāṣya was discontinued. Bhartṛ Hari's Guru Vasu-rāta got a manuscript of the sūtras and the bhāṣya from Southern India and taught it to him. He wrote the Vākyapadiya commonly called after his name Hari-kārikā, as a succinct commentary to the Mahā-bhāṣya in verse. The work has three kāṇḍas: Brahma-kāṇḍa, Vākyā-kāṇḍa and Pada-kāṇḍa. It is commonly said that the kārikās have two commentaries, one by Helā-rāja and the other by Puṇya-rāja. The first two kāṇḍas have been printed with commentary. Puṇya-rāja's name appears in the commentary of the second kāṇḍa, but not in the first. In the printed text the editor attributes the commentary to Puṇya-rāja, but on what authority he does not say. Neither in the body of the commentary nor in the colophon of the first kāṇḍa is Puṇya-rāja's name mentioned.

4319.

8822. *The Same.*

With a commentary. ब्रह्मकाण्डम् only.

Substance, country-made paper. 14×5 inches. Folia, 37. Lines, 9 on a page. Extent in ślokas, 800. Character, Nāgara. Date, Samvat 1936.

Complete in 37 leaves and 157 verses.

4320.

1114. प्रकीर्णप्रकाशः । *Prakīrṇa-prakāśah.*

By Helā-rāja.

Substance, country-made paper. 10½×4½ inches. Folia, 239. Lines, 12 on a page. Extent in ślokas, 8,600. Character, Nāgara. Appearance, tolerable.

A commentary on the third part, Prakirṇa, or Pada-kāṇḍa of Bhartṛhari's Vākyapadīya. Incomplete at the end. See I.O. Catal. 707. The commentator was the son of Bhūri-rāja.

4321.

572. स्फोटतत्त्वम् । *Sphoṭa-tatvām.*

By Śeṣa-Kṛṣṇa.

For the MS. see L. 1431.

The end:—

प्राक्तन्तु (?) सूक्तिमुक्तानां माला कृष्णविनिर्मिता ।
विदुषामद्विषां करुणे भासतामसतामपि ॥ १ ॥
क्रियाकारकभावेन यत् सर्व्वचानुभूयते ।
स प्रत्यगात्मा जयति शब्दब्रह्ममयं महः ॥
शब्दब्रह्माभिधानं श्रीमद्भाष्यकार(स्य)सम्मतम् ।
श्रीकृष्णशेषविदुषा स्फोटतत्त्वं निरूपितम् ॥
विद्वद्भिः सदसद्व्यक्तिकारिभिः सारहारिभिः ।
रागविद्वेषरहितैर्दूषितं वास्तु भूषितम् ॥

A work on the philosophy of grammar. It follows Mahā-bhāṣya and Bhartṛ Hari. The author's time is the end of the sixteenth century.

4322.

883. स्फोटचटकम् । *Sphoṭa-caṭakam.*

*By Maunī Kṛṣṇa Bhaṭṭa, son of Raghu-nātha by Jānakī,
and grandson of Govardhana.*

For the MS. see L. 1780.

Aufrecht, in his Cat. Cat., would call the work Sphoṭa-candrikā. He gives also the author's name as Jaya Kṛṣṇa, which is not supported by any of his authorities.

4323.

487. वैयाकरणसिद्धान्तभूषणम् ।

*Vaiyākaraṇa-siddhānta-bhūṣaṇam.**By Koṇḍa Bhaṭṭa, son of Raṅgoji Bhaṭṭa.*

For the manuscript see L. 1328.

It ends :—

विद्याधीश वडेसंज्ञकयतिं श्रीमाध्व-भट्टारकं
 जित्वा केन[ला] दिवेष्टस्य सन्निधेयान्दोलिकां प्राप्तवान् ।
 यश्चक्रे सुगवर्थ्यसूत्रं विवृतिं सिद्धान्तभंगं तथा
 माध्वानां तमहं गुरुपमगुरुं रङ्गोजिभट्टं भजे ॥
 पाणिनीयवचसा खलु मूलं चे[']दग्नेश्वरभवानिति रूढं ।
 तेन भूषणमिदं हि तवैव प्रीतये भवतु सांव शिवस्य ॥

This MS. begins with the commentary of the 27th
 & kārīkā out of 74 by Bhaṭṭoji Dikṣit on the philosophy
 of grammar.

Colophon :—

इति श्रीमत् पदवाक्यप्रमाणपारावारपारीण-धुरीणरङ्गोजि-
 भट्टात्मजकौण्डभट्टकृते वैयाकरणभूषणे चरमः स्फोटवादः समाप्तः ।

4324.

11021. *The Same.*

Substance, country-made paper. 12×5 inches. Folia, 171. Lines,
 11 on a page. Character, modern Nāgara. Appearance, fresh. Complete.

Last Colophon :—

इति श्रीमत्पदवाक्यप्रमाणपारावारपारीणधुरीणरङ्गोजिभट्टा-
 त्मज-कौण्डभट्टकृते वैयाकरणभूषणे चरमः स्फोटवादः समाप्तः ।

4325.

8864. *The Same.*

Substance, country-made paper. 11×4½ inches. Folia, 132. Lines,
 10 to 14 on a page. Character, Nāgara, written in a neat, clear hand of
 the eighteenth century. Appearance, discoloured. Complete.

The Last Colophon :—

इति श्रीमत्पदवाक्यप्रमाणापारावारपारीणधुरीण-रंगोजिभट्टा-
त्मजश्रीकोडभट्टकृते वैयाकरणभूषणे चरमः स्फोटवादः समाप्तः ।

4326.

7792. *The Same.*

Substance, country-made paper. $10\frac{1}{2} \times 5$ inches. Folia, 20. Lines, 11 on a page. Character, modern Nāgara. Appearance, fresh.

A mere fragment, up to *apādāna-kāraka* (ablative).

4327.

9767. *The Same.*

Substance, country-made paper. 11×4 inches. Folia, 34. Lines, 8 on a page. Extent in ślokas, 670. Character, Nāgara. Appearance, tolerable.

A fragment.

4328.

8702A. *The Same.*

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 87. Lines, 8 on a page. Extent in ślokas, 1,400. Character, Nāgara. Date, Samvat 1838. Fresh. Worm-eaten. Complete.

Complete in 87 leaves. Samvat 1838. Contains Spota-vāda only.

समैनाम वैशाख सुदि पुरनवासौ वारसोमा ।

4329.

917. *The same with a commentary called Darpaṇa.*

For the manuscript see L. 1818.

The text is by Koṇḍa Bhaṭṭa, son of Raṅgoji and nephew of Bhaṭṭoji; and the commentary by Hari-vallabha, son of Vallabha Parvatīya of Kūrmācala.

4330.

8926. भूषणसारटीका । *Bhūṣaṇa-sāra-ṭikā.*

Substance, country-made paper. $11 \times 3\frac{1}{2}$ inches. Lines, 9 on a page. A fragment with leaves marked 75 to 78, 96, 99 and 100. Character, Nāgara of the nineteenth century. Appearance, discoloured and worn out.

This appears to be a gloss on an abridged recension of Koṇḍa Bhaṭṭa's commentary on 74 kārīkās.

In leaf 96B, Colophon :—

इति श्रीमद्भूषणसारटीकायां परीक्षायां समासशक्तिनिरूपण-
विवरणम् ।

4331.

477. लघुवैयाकरणसिद्धान्तमञ्जूषा ।

Laghu-vaiyākaraṇa-siddhānta-mañjūṣā.

By Nageśa Bhaṭṭa, son of Śiva Bhaṭṭa and Satī, pupil of
Hari-dīkṣita and Rāmāśrama.

For this MS. see L. 1341. It is a mere fragment. For complete copies of the work see I.O. Catal. No. 718 and Aufrecht, Cat. Bodl., No. 403.

4332.

11227. *The Same.*

Substance, country-made paper. $12\frac{1}{2} \times 4$ inches. Folia, 387. Lines, 8, 9 on a page. Character, Nāgara of the nineteenth century. In two different hands the first ends in 24. Appearance, fresh. Complete.

Colophon :—

इति श्रीमदुपाध्यायोपनामकसतीगर्भजशिवभट्टसुत-नागेश-
कृतो वैयाकरणसिद्धान्तमञ्जूषाख्यः स्फोटवादः ।

Post Colophon :—

शुभमस्तु । संवत् १८ । ग्रन्थसंख्या ९९०० । श्रीरामकृष्णाय
नमः ।

4333.

4495. *The Same.*

Substance, country-made paper. 11×5 inches. Folia: चाकाङ्क्षदि-
विचारः in 1 to 66, धात्वर्थनिपातार्थनिर्णयः in 1 to 27, सुवर्थविचारः in 1 to 129,
स्रोतविचारः in 1 to 57. Lines, 11 on a page. Character, Nāgara Appearance, fresh. Complete.

A copy of the lithographed edition of Benares.

4334.

3679. परमलघुमञ्जूषा । *Parama-laghu-mañjūṣā.*

By Nāgeśa Bhaṭṭa.

Substance, country-made paper. 13×4 inches. Folia, 9. Lines, 10
on a page. Extent in slokas, 260. Character, Bengali. Date, Saka 1745.
Appearance, fresh. Complete. Without the Maṅgalācaraṇa.

For a description of the work see L. 2299. This is an
abridgment of the author's own work *Vaiyākaraṇa-laghu-*
siddhānta-mañjūṣā.

Post Colophon Statement :—

आकिं सेषु चतुस्तमोऽस्ति रगर्क्षे दिने गौष्यते-

मीने सप्ततुरङ्गमे परिगते पक्षे चतुर्थान्तिथौ ।

मञ्जूषामसिते लिखे परमां नागेशभट्टोदितां

लघ्वीं श्रीशिवसुन्दरीपदयुगं कालीप्रसादः स्मरन् ॥

शकाब्दाः १७४५ । औदुर्गा ।

4335.

11132. कला । *Kalā.*

Being a commentary by Vaidya-nātha Pāyagūṇḍe on
Nāgeśa's Vaiyākaraṇa-siddhānta-mañjūṣā.

Substance, country-made paper. 12×5 inches. Folia, 256. Lines,
11 on a page. Character, modern Nāgara. Appearance, fresh. The MS.
ends abruptly.

Beginning :—

रामं वामचनग्रहामं निकामं हृदयंगमम् ।

कामं वन्दे जगद्धाम विश्रामं वचसां सताम् ॥

For a description of the work see I.O. Catal. No. 722.

4336.

5872. **शब्दतत्त्वप्रकाशः ।** *Śabda-tattva-prakāśah.*

By Indra Datta Upādhyāya.

Substance, country-made paper. $12\frac{1}{4} \times 3\frac{1}{4}$ inches. Folia, 26. Lines, 7 on a page. Extent in ślokas, 520. Character, Nāgara. Date, Samvat 1877 and Śaka 1742. Appearance, fresh. Complete.

A clear logical analysis of words—roots and inflections. It is mainly based on Nāgeśa's work and consults *Phaṇi-bhāṣya*.

The Maṅgalācaraṇa and the object of the work :—

श्रीगणेशाय नमः ।

प्रबन्ध गोविन्दपदारविन्दं

वन्दारमन्दारमये (हे)न्द्रदत्तः ।

तत्त्वप्रकाशं कुरुते तु बाल-

व्युत्पत्तिसिद्धौ फणिभाष्यदृष्ट्या ॥

तत्र तावत् सकलशब्दमूलकारणत्वाद्घातोर्ध्वं उच्यते । फलव्यापारश्चार्थः पदार्थप्रतीतो हेतुः सम्बन्धः ।

3A, तदेवं घात्वर्थो व्याख्यातः । घातोर्ध्वे प्रत्ययाः तिङः कृतश्च । तत्र तावत्तिङोऽर्थ उच्यते ।

6B, तदेवं सनाद्यर्थो व्याख्यातः । अधुना कृदर्थ उच्यते ।

8A, तदेवं कृदर्थो व्याख्यातः । अथ घातुप्रत्ययान्धां शब्दां व्युत्पादितान् चतुर्विधा जातिगुणक्रियासंज्ञा इति ।

11B, तदेवं सपरिकरः शब्दोऽर्थश्च व्याख्यातः । अथ शब्दादिहित-विभक्तौनामर्थ उच्यते ।

18A, तदेवं विभक्त्यर्थो व्याख्यातः । अथ शब्दानां विभक्त्यन्तत्वात् पदत्वं तत्र पदमुद्दिश्य यो विधीयते स पदोद्देशकविधिः स च कृतद्वितसमासैकशेषसमास्यन्त-
धातुरूपा वृत्तिरुच्यते ।

23B, अथ तद्वित उच्यते ।

It ends :—

नागेग्रौयराश्रयदधि(') निर्मथैतदुद्धृतं कृतम् ।
धौमश्यानेन विमलं बाललालनहेतवे ॥
सुजनो दुर्जनो वा स्यादुपयोगो द्वयोरपि ।
हृद्यत्येको गुणं दृष्ट्वा दुध्यत्यन्यः स्वभावतः ॥
उपपत्तिस्तु संवादचिन्तामणितरोहिणी (?) ।
निष्कृष्टोऽत्रार्थ एवोक्तो बालव्युत्पत्तिसिद्धये ॥

Colophon :—

इत्युपाध्याय-इन्द्रदत्तकृतः शब्दतत्त्वप्रकाशः समाप्तः ।

Post Colophon :—

शुभोदयायास्तु । संवत् १८७७ । शके १७४२ ।
फाल्गुनस्यासिते पक्षे सप्तम्यां भृगुवासरे ।
काश्यां शिवाग्रलालेनासमे सोमेश्वरस्य च ॥
गुरुन् मातृस्तथा पितृन् भ्रातृन् मित्रान् सुहृज्जनान् ।
संस्तुत्य लिखितः सोऽयं शब्दतत्त्वप्रकाशकः ॥
श्रीहेरम्बोऽवतु सदा पाठकस्य मतिप्रदः ।
येनेयं ग्रन्थमूर्तिर्हि कृता तं जगदीश्वरः (?) ॥

4337.

10204. पाणिनीयपरिभाषा । *Pāṇinīya-paribhāṣā.*

By Vyādi.

Substance, country-made paper. 10½ × 4 inches. Folia, 3. Lines, 10 on a page. Character, Nāgara of the eighteenth century. Appearance, old and discoloured. Complete.

Beginning :—

महागणपतये नमः ॥

अर्थवदग्रहणेनानर्थकस्य ग्रहणं । न अर्थग्रहणेषु । लक्षाण-
प्रतिपदोक्तयोः + + + क्तस्येव ग्रहणं । न तु लाट्टिकस्य । गौण-
मुख्ययोर्मुख्यैकार्थसंप्रत्ययः ॥ औपदेशिकप्रायोगिकयोरौपदेशिकस्य
ग्रहणं । कृत्रिमाकृत्रिमयोः कृत्रिमे संप्रत्ययः । भवति च वज्र-
ब्रीहौ तद्गुणसंविज्ञानाय अवयवेन विग्रहः समुदायसमासार्थः ।
पुरस्तादपवादा अनन्तरान् विधीन् बाधन्ते नोत्तरान् । मध्योप-
वादाः पूर्वान् विधीन् बाधन्ते नोत्तरान् ।, etc., etc.

End :—

गतिकारकोपपदानां कृद्धिः सहः समासवचनं प्राक्सु वृत्तपतेः ।
चक्रकेखिष्टतो व्य + ज्ञापक + न सर्वत्र ।

Colophon :—

इति व्याङ्गिविरचिता पाणिनीयपरिभाषा समाप्ता श्रीविश्व-
नाथो जयतु ।

Post Colophon :—

राउल शिवरामस्येदं पुस्तकम् ।

4338.

9216. परिभाषापाठः । *Paribhāṣā-pāṭhaḥ.*

Substance, country-made paper. 11×5 inches. Folia, 6. Lines, 6 on a page. Extent in Slokas, 72. Date, Samvat 1904. Character, Nāgara. Appearance, tolerable. Complete.

It belongs to the Pāṇini School. There are 129 Paribhāṣās in this MS.

It begins as in the next two numbers.

Post Colophon :—

शुभं भूयात् संवत् एकोनविंशतिशतौत्तरचतुर्षु । पा० शु० ८
रवौ ।

4339.

10891. *The Same.*

Substance, country-made paper 11×5 inches. Folia, 5 Lines, 8 on a page. Extent in ślokas, 90. Character, modern Nāgara. Appearance, fresh. Complete

Colophon :—

इति पाणिनीयपरिभाषा ।

On technical rules for the interpretations of the sūtras of Pāṇini.

Beginning :—

ॐ श्रीगणेशाय नमः ।

व्याख्यानतो विशेषप्रतिपत्तिर्न हि सन्देहादलक्ष्यम् ॥ १ ॥

न हि कार्यो[पे] निमित्तत्वेनाश्रीयते ॥ २ ॥

Then 126 such rules.

End :—

सामान्यकृत्तद्धितेषु सम्बन्धाभिधानञ्च प्रत्यये नान्यत्र रूढः
भिन्नरूपाव्यभिचारसम्बन्धेभ्यः (?) १२६ ॥

4340.

11264. *The Same.*

The first leaf only.

Beginning :—

ॐ स्वस्ति श्रीगुरुगणपा + पदपङ्कजेभ्यो नमः ।

व्याख्यानतो विशेषप्रतिपत्तिर्न हि सन्देहादलक्ष्यम् । १ । न हि
कार्यो निमित्तत्वेनाश्रीयते । २ । इतरेतराश्रयाणि कार्याण्यपि
शास्त्रेण प्रवर्तन्ते । ३ । यदागमास्तदगुणीभूतास्तदग्रहणेन मृद्ध्यन्ते ।
४ । निर्दिश्यमानस्यादेशा भवन्ति । ५ । नावबन्धकृतमने(?)काजत्व-
मिति ६ ।

4341.

3796. परिभाषावृत्तिः । *Paribhāṣā-vṛttiḥ.**By Sīra-deva.*

Substance, palm-leaf. $18\frac{1}{2} \times 2$ inches. Folia, 81. Lines, 6 on a page.
Extent in ślokas, 3,200. Character, Bengali of the fifteenth century. Appearance, without any defect. Complete.

Colophon :—

इति वैयाकरणतनुज-महामहोपाध्यायश्रीसौरदेवविरचितायां
परिभाषावृत्तौ न्यायसिद्धपरिभाषाविवरणम् ।

Post Colophon :—

समाप्ता चेयं परिभाषाविवरणदीपिका ।
श्रीदुर्गाचरणे शरणमस्तु मम जन्मनि जन्मनि ।
यत्नेन लिखिता पुस्तौ यो हरेत् पुस्तिकामिमाम् ।
शूकरौ तस्य माता च पिता तस्य च गर्ह्यः । ॥

श्रीविष्णुरामशर्माः स्वाक्षरमिदं पुस्तकम् ।

See I.O. Catal. No. 672 and L. 2074.

There is a complete index of the contents of the work
at the beginning of the manuscript.

4342.

10571. *The Same.*

*Being a commentary on the paribhāṣās—or general rules of
interpretation and application of Pāṇini's grammar.*

By Sīra-Deva.

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 29 (by counting). Lines, 10 on a page. Character, modern Nāgara. Appearance, fresh.

A mere fragment.

The leaves of the fragment seem to be in disorder,
many of which are not marked.

4343.

2646. परिभाषेन्दुशेखरः । *Paribhāṣendu-śekharaḥ.*

By Nāgoji Bhaṭṭa.

Substance, country-made paper 10×4½ inches. Folia. 56. Lines, 11 on a page. Character, Nāgara of the nineteenth century. Appearance, fresh. Complete.

Often described and often printed.

4344.

9567. *The Same.*

Substance, country-made paper. 13×5 inches Folia, 23. Lines, 17 on a page. Extent in ślokas, 1,380. Character, Nāgara. Date, Samvat 1911. Appearance, old. Complete.

Full of marginal notes.

Well known and often printed.

4345.

881. परिभाषेन्दुशेखरकाशिका ।

Paribhāṣendu-śekhara-kāśikā.

By Vaidya-nātha Pāyagūṇḍe, son of Mādhava by Venī.

For the manuscript see L. 1782.

Post Colophon Statement :—

वाणाख्यभूमिता भाष्या व्याख्याता ग्रन्थकारिणा ।

खण्डास्ता अन्तरेणैयं सांख्याशिक्षेर्विभाव्यतां ॥ २२५ ॥

संवत् १८१६ मि० माघ शु० १३ शुभम् ।

Aufrecht, in his Cat. Cat., p. 612, seems to think that Vaidya-nātha has two commentaries on Paribhāṣendu-śekhara, one Gadā and the other Kāśikā. I think, however, that those cataloguists who got incomplete manuscripts, thought from the first verse of the present commentary, that it was named Gadā.

The verse is:—

वैद्यनाथः.....तनुतेऽगदाम् ।

The colophon calls it *kāṣikā*.

4346.

328. सिद्धपरिभाषा । *Siddha-paribhāṣā*.

Substance country-made paper. 9×4 inches. Folia, 56 (by counting). Lines, 10 on a page. Extent in slokas, 1,210. Character, Nāgara. Appearance, fresh. Incomplete.

The work appears to be notes by some paṇḍita on the technical rules of the Pāṇini school of grammar.

It begins:—

श्रीगणेशाय नमः ।

आकुरिति यद्यपि परिभाषादेशे विधिशास्त्राणामुपस्थितौ
गुणभेदकल्पनेन प्रदेकवाक्यता अन्यथा इकोयणाचौत्यादौ तद्विधौ न
व्यवहितवाक्यवहितसाधारणप्रवृत्तौ पश्चात् परिभाषिकवाक्यताया-
मपि ज्ञातनिवृत्त्ययोगात् भुक्तवन्तमितिन्यायवाधापत्तेः प्राचीन-
वाक्यैकवाक्यता कर्त्तुमशक्या संज्ञाशास्त्राणां तु इत्यादि ।

The first leaf is not marked, the second leaf is marked 1, the third leaf is marked 2, the fourth leaf is marked 8, the fifth leaf is marked 9, and the sixth leaf is marked 11. In this leaf the work ends:—

इत्यसिद्धपरिभाषायां नवीनमतनिष्कर्षः । शिव शिव श्री ।

The other 50 leaves are consecutively marked from 1 to 50, though this portion begins abruptly and ends also abruptly.

The first leaf begins:—

हि दुहेः क्ले ढचि च दादेर्घातो घः ।

And the fiftieth leaf ends:—

उक्तं रीत्या घद्यन्तस्य कार्य्यतया तद्वटकस्येसो निमित्तत्वा-
भावात् दिवचने ऽचौत्येतदप्रवृत्तौ तदसङ्गतिरित्यलङ्घ्यतु बुद्धिर्न ।

4347.

872. *The Same.*

Substance, country-made paper. 13×6 inches. Folia, 51. Lines, 10 on a page. Extent in Ślokas, 1,000. Character, modern Kāśhmīrī. Appearance, old and repaired with transparent paper.

It ends thus :—

पूर्वमुपसर्गेण सम्बन्धात् धातुग्रहणाभावे विशिष्टात् स नयति-
रिति तत्र अत्रेव धातुपसर्गयोः समासाय ते उप[प]दमिति छित-
गतिर्गतौ सदकात् पूर्वं इत्यादिस्तत्रस्यालक्ष्यानिर्णायकभाष्य-
विरोधेन अस्य भाष्यस्य(मि)मदुक्तैरौच्यैव व्याख्योचिता ॥

सम्पूर्णम् ॥ समाप्तम् ॥

All the leaves except the eleventh has on the left upper margin सा० रौ०, while on the eleventh leaf it is अ० को० ।

This is of the nature of a Kroḍa-pattra, and very modern, as it often quotes Śekhara of Nāgoji Bhaṭṭa.

SUBSIDIARY TREATISES OF THE SCHOOL
OF PĀṆINI.

4348.

745. धातुलक्षणम् । *Dhātu-lakṣmaṇam.*

For the manuscript see L. 1591.

Post Colophon Statement :—

संवत् १६६२ वर्षे आवाणमुक्ता षष्ठौ भगौ ।

This is not a work on Vaidika roots, as Aufrecht, following Rājendralāla says. No special roots are acknowledged for the Vedas.

It is written in the Sūtra form in 8 sections. Peterson calls a similar book Dhātu-lakṣaṇa-pariṣiṣṭa, which may be an appropriate description. But it cannot be said to what it is a pariṣiṣṭa. It looks more like an Anukramāṇi or index of initial words of some Vedic work than anything else. As it is in 8 sections it seems that the work to which it is an index was an Aṣṭādhyayi.

4349.

9792. पाणिनीयधातुपाठः । *Pāṇinīya-dhātu-paṭhaḥ.*

Substance, country-made paper. 11×5 inches. Folia, 4. Lines, 11 on a page. Extent in ślokas, 96. Character, Nāgara. Appearance, tolerable. Incomplete at the end.

Beginning :—

ॐ नमः शिवाय । भू सत्तायां परस्मैपदी कथ्यन्ताः षट्-
त्रिंशदनुदात्ताः । राध लङ्गौ, स्पृङ् संधर्षे, गाष्ट प्रतिलालिषुषोः
यश्चे च, वाष्ट लोङ्गे, नाष्ट नाष्ट यांचोपतपिन्ध्यांशौःषु, दध
धारणे । इत्यादि ।

4350.

2531. क्षीरतरङ्गिणी । *Kṣīra-taraṅgiṇī*.

By Kṣīra-svāmī.

For the MS. and the work see L. No. 2588.

It gives the meanings of the Sanskrit roots with or without prefixes thereon, according to Pāṇini.

4351.

2809. धातुपाठः । *Dhātu-pāṭhaḥ*.

By Bhīma Sena.

Substance, foolscap paper. $7 \times 4\frac{1}{2}$ inches. Pages 53. Lines, 13 on a page. Extent in ślokās, 350. Character, Nāgara Appearance, fresh. Complete. Bound in book-form

It begins :—

श्रीगणेशाय नमः ।

भू सत्तायां, चित्तौ संज्ञाने, च्युतिर आसेचने, च्युतिर क्षरणे,
मथ विलोडने, कुथि पृथि लुथि मथि मथि हिंसायामित्यादि ।

It ends :—

वञ्ज आवरणे, धृञ् कम्पने, प्रीञ् तर्पणे इत्युभयपदिनः ।

Colophon :—

इति खार्थगिजन्तासुरादयः समाप्ताः । इति श्रीभौमसेनप्रोक्तो

धातुपाठः समाप्तः ।

श्रीविश्वेश्वर्यै नमः ॥

4352.

8504. *The Same.*

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 26 of which the first two are missing. Lines, 9 on a page. Extent in ślokas, 378. Character, Nagara of the eighteenth century. Appearance, old and discoloured.

Colophon :—

इति भीमसेनकृत-धातुपाठः समाप्तः ।

This belongs to the school of Pāṇini.

See I. O. Catal. No. 686. In this MS. there are seven lines more than in the I.O. MS. at the end.

4353.

10505. *The Same.*

Substance, country-made paper. $9 \times 3\frac{1}{2}$ inches. Folia, 18. Lines, 10 on a page. Extent in slokas, 468. Character, Nāgara. Samvat, 1743. Appearance, discoloured. Complete.

Colophon :—

इति श्रीभीमसेनविरचितः पाणिनीयधातुपाठः समाप्तः ॥

Post Colophon :—

संवत् १७४३ समये आश्विन शुक्लषष्ठी रविवासरे लिखितं
पट्टवर्द्धनोपनामकविश्वनाथेन । लेखकपाठद्वयोः शुभं भूयात् ॥
श्रीगणपतिर्जयति । श्रीगमार्पणमस्तु ॥ श्रीरस्तु ॥ भद्रप्रेष्यादि ॥

4354.

3718. धातुप्रदीपः । *Dhātu-pradīpah.*

By Śrī-Raksita.

Substance, palm-leaf. $16 \times 1\frac{1}{2}$ inches. Folia, 59. Lines, 5 on a page. Extent in slokas, 1,400. Character, Bengali. Date, Śaka, 1490. Appearance, old and worn out. Complete.

Colophon :—

इति श्रीरक्षितकृतो धातुप्रदीपे धातुप्रदीप एव परि-
समाप्तश्चायं ।

Post Colophon :—

ॐ नमः कृष्णाय । ॐ नमो महेश्वराय । ॐ नमो दुर्गाय ।
ॐ नमः सूर्याय । ॐ नमो गणपतये । लिखितमिदं श्रीरक्ष-

नन्दनशर्मेणः पुस्तकं केनचित् । शृङ्गाब्दाः १४६० विंताखिख रई
व्याषादस्य ॥

कृष्ण कृष्ण यदुर्वशवतंस कंसनाशकर संसारसार :

पादसरोजयुगं तव सत्त्वा नाद नमामि नमामि नमामि [॥](?)

निवार्यतामालि किमप्ययं वटुः, etc., etc., etc.

In a different, later, bad hand :—

दग्धं दग्धं त्यजति न पुनः काञ्चनं शुद्धवर्गम्

क्लिप्तं क्लिप्तं त्यजति न पुनः स्वादुतामिच्छदण्डः ।

घृष्टं घृष्टं त्यजति न पुनश्चन्दनं चारुगन्धं

प्राणान्तंऽपि प्रकृतिविकृतिर्जायते नोत्तमानाम् ॥

Begins :—

ॐ नमः शिवाय ।

मञ्जुवोधप्रसादेन धातूनां वृत्तिमारम्भे ।

वज्रशोऽमुन् यथा मौमः प्रोक्तवांस्तददागमात् ॥

अप्रयुक्तत्वात् सत्तल्लक्षणस्यार्थस्य सर्वपदानुव्यापकत्वेन प्राधा-
न्यात् धातु सञ्ज्ञायां भवतेरनुवादेन च भूप्रभृतिशब्दसन्तानवाचकस्य
भूवादिशब्दस्य निपातनात् धात्वर्थमदजन्त + + + + +
भवतिमेव प्रथमं निदिशति ।

This is a commentary on the Pāṇiniya Dhātu-pāṭha.
It follows Bhīma Sena. See I. O. Catal. No. 687.

The I.O. MS. gives the full name of the commentator
as Maitreya Rakṣita. The present MS. omits Maitreya
and calls him by his title Rakṣita.

Published by the Varendra Research Society.

4355.

11120. धातुपाठः । *Dhātu-pāṭhaḥ.*

Substance, country-made paper. 10 × 5 inches. Folia, 14. Lines, 11
on a page. Character, modern Nāgara. Appearance, fresh. Incomplete
at the end.

On the margins of the first four leaves : धातुपाठः ।

Beginning :—

ॐ गणेशाय नमः ।

ॐ तां भवानी(?) भवानीतस्त्रेणाश्रविशारदां ।

शारदां शारदाम्भोजसितसिंहासना मम ॥ (?)

भू सत्तायामुदात्तः परस्मैभावः एध वृद्धौ, स्पर्द्ध संघर्षे पराभि-
भवेच्छा गाष्ट्र प्रतिष्ठालिप्तयोर्ग्रन्थे च, etc.

14B, इति अविकरणास्तुदादयः ।

Of Rudhādi there are only 2 lines. The MS. ends abruptly.

Apparently connected with the Pāṇini school.

4356.

1596. गणपाठः । *Gaṇa-pāṭhaḥ*.

By Rāma-Kṛṣṇa, son of Govardhana Dīkṣita.

Substance, country-made paper. 10 × 5 inches. Folia, 30. Lines, 9, 10 on a page. Extent in ślokas, 500. Character, Nāgara. Date, Śarvat 1873. Appearance, fresh Complete.

Post Colophon :—

वैसाख शुक्ल संवत् १८७३ शुभं भूयात् । कल्याणमस्तु ।

Colophon :—

इति गणपाठे गोवर्द्धनदीक्षितसूनु-रामकृष्णविरचिते अष्टमो-
ऽध्यायः ।

The work belongs to the Pāṇini school of grammar and is divided in eight chapters.

It seems to be an abridgment of the Gaṇapāṭhaḥ attributed to Pāṇini.

Aufrecht seems to have attributed it to Śakaṭayana's school in the first volume but in the second he correctly attributes it to Pāṇini's school.

4356A.

9206. पाणिनीयगणः । *Pāṇinīya-gaṇaḥ*.

Substance, country-made paper. $11\frac{1}{2} \times 5$ inches. Folia, 9. Lines, 11 on a page. Extent in ślokas, 225. Appearance, fresh. Incomplete, to the end of the second chapter. Beautifully written

Often printed in India.

4356B.

1749. पाणिनीयगणपाठः । *Pāṇinīya-gaṇa-pāṭhaḥ*.

By Geyā-deva.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 17. Lines, 12 on a page. Extent in ślokas, 280. Character, Nāgara. Samvat, 1878. Appearance, fresh. Complete.

The Colophon giving the name of the author :—

इति श्रीगेयदेवविरचिते अनेक + + गणकल्पनाध्यायः । (?)

The maṅgalācaraṇa and object of the work :—

श्रीमन्तं विदुषं नत्वा गुरुश्चापि प्रयततः ।

संगृह्यन्ते गणाः प्रातिपदिकानां यथामति ॥

This is a collection of Prātipadika gaṇas such as :—

1B, अथ सर्वादिः; अथ खरादिः, अथ चादिः; 2A, अथ प्रादिः, अथ उर्यादिः; 2B, अथ साक्षात्प्रभृतयः, अथ तिष्ठद्गुप्रभृतयः, अथ व्याघ्रादिः; 3A, अथ शाकपार्थिवादिः, अथ श्रेण्यादिः; 4A, अथ दधिपय आदयः and so on

The date of the manuscript :—

वसुधैवकुटुम्बकमितिऽब्दे नभोमासि सिते पक्षे तिथौ पूर्वदेव-

गुरुवासरे लिखितमिदं गुलजारखेत्यलम् ।

On the left hand upper margin there is ग, ण, in the first two leaves and ग, पा throughout the leaves from 3 to 17 the last leaf. But there is no definite name of the work given in the body of the work.

4357.

2984. उणादिसूत्रम् । *Unādi-sūtram.*

Substance, country-made paper. $7 \times 4\frac{1}{4}$ inches. Folia, 13. Lines, 14 on a page. Extent in ślokas, 350. Character, Nāgara. Samvat, 1675. Appearance, discoloured. Complete to the end of the 5th pāda.

Last Colophon : -

इत्युणादिसूत्रे पञ्चमः पादः ।

The Post Colophon Statement :—

शुभमस्तु ।

व्यलेखि मिश्रेणा समग्रमेतत्

उणादिसूत्रं नभसि क्षपायां ।

शूनौ दिने मन्मथवत्सरे हि

स्वशिष्यपाठार्थमशुक्लपद्मे ॥

संवत् १६७५ ।

It begins:—

कृवापाजिमिखदिसाध्यशुभ्य उण ॥ रहि + ककि हलि वसि-

भ्यश्च । छंदसौगाः । दृ सनि जनि चगि चटिभ्यो ञ्ग ॥

It ends:—

मंगेरलच् ॥ आदि भुवोऽमेः सत्जूमि गमि क्षमेरुपधायाः

वृच् ॥ ॥

4358.

1753. उणादिवृत्तिः । *Unādi-vṛttiḥ.*

By Ujjvala Dutta.

Substance, country-made paper. $11 \times 4\frac{1}{4}$ inches. Folia, 93. Lines, 11 on a page. Character, Nāgara. Date, Samvat, 1695. Appearance, tolerable. Complete.

Post Colophon :—

संवत् १६९५ समये आषाढ सुदि ९ रवौ समाप्तोऽयं ग्रन्थः ।

भ० वैजनाथपुत्रविष्णुदेवेन मृच्छीतमिदं पुस्तकं मौल्येन ।

Published by Aufrecht and Jivānanda Vidyāsāgara.

4359.

2875. *The Same.*

Substance, country-made paper. 10 × 5 inches. Folia, 63. Lines, 10 on a page. Character, Nagara. Date, Śaka 1511. Appearance fresh. Complete.

Colophon :-

इत्युक्तवदत्तविश्चितायां उगादिवृत्तौ प्रकीर्णपादो दशमः पादः
समाप्तः । इत्युगादिवृत्तिः समाप्ता ।

Post Colophon :—

शक्तिं रुद्रशस्त्रपाकरमिते मामे च प्रीये सिते
ऽष्टम्यामार्कदिनेऽश्विनौम[भ]मष्टिते माघेऽपि योगे द्विजः ।
गोविन्दो बुधनीलकण्ठतनयो देवज्ञचूडामणिः
शास्त्रज्ञः म उगादिवृत्तिमलिखत् शब्दज्ञ-मतप्रौतये ॥

4360.

3594. *The Same.*

Substance, country-made paper. 15½ × 3½ inches. Folia, 44. Lines, 7 on a page. Character, Bengali of the eighteenth century. Appearance, discoloured. A fragment

Sec Lgr. P 164. It agrees with Aufrecht's edition.

Authorities cited in it :—

वृत्तिन्यासमनुन्यासं रक्षितं भागवृत्तिकाम् ।
भाष्यं धातुप्रदीपश्च तट्टीकां वर्णदेशनाम् ॥
उपाध्यायस्य सर्व्वस्वं सुभूतिं सोमनन्दिनम् ।
कलिङ्गं हृदुचन्द्रादौन् समीक्ष्यैषा कृतिर्मम ॥
उगादिवृत्तयोऽनेका भूरिभिः सूरिभिः कृता[ः] ।
तास्तौदानौ विपर्य्यस्ताः सूत्रशब्दार्थधातवः ॥
ता एवाथ समाज्ञोक्त्य ग्रन्थानन्यांश्च विस्तरान् ।
सर्वतः सारमाकृत्य मया वृत्तिर्विरच्यते ॥

32B. *Colophon* :—

इति श्रीमदुज्ज्वलदत्तसंगृहीतायां उणादिवृत्तौ प्रथमः पादः ।

Pāṇini did not believe in the doctrine that all nouns could be derived from roots. He is, therefore, often ridiculed as avyutpanna, by Patañjali. In sūtra III. 3. 1, he dismisses this theory by saying Unādayo bahalam, using the word Bahalam in the technical sense : कश्चित् प्रवृत्तिः कश्चिदप्रवृत्तिः etc. But the Pāṇini school of grammarians are using for many centuries, a body of sūtras called Unādi sūtras as subsidiary to Pāṇini's sūtras. They are often attributed to Śākaṭāyana and Pāṇini in his sūtras often quotes an older author named Śākaṭāyana as in the sūtra III. 4. 111. लङः प्राकटायनस्येव ।

The lithographed edition of the work described in Lgr. 164, attributed to Vararuci, in ten pādas appears to be a different recension of the work.

4361.

4776. प्रदीपकलिका । *Pradīpa-kalikā*.

By Bhīma.

Substance, palm-leaf. 12 × 2 inches. Folia, 1 to 47 of which the following leaves are missing,—3, 11, 19, 33, and 44. Lines, 5 on a page. Character, Bengali. Date, L.S. 198. Appearance, old and damaged.

A good treatise on conjugation of the school of Pāṇini.

Beginning :—

सुप्रपञ्चं सुसंक्षेपं प्रणीतं येन लक्षणम् ।

दिश्यमाणोपसंहारैः स जयत्येष पाणिनिः ॥

इह लोके द्विविधं परं तिङन्तं सुवन्तश्च तत्र प्राधान्यात् तिङन्तं
तावद्व्यपदिश्यते । जि जये । मुवादयो धातव इति धातुसंज्ञा ।
धातोरित्यधिस्तव वर्त्तमाने लङिति वर्त्तमाने काले धातुत्वे विवक्षिते
लट् प्रत्ययो भवति । स च परस्मैति वचनाद्धातोः परो भवति ।

It ends thus :—

अज्ञानसन्तमसवृत् परिमृष्टदृष्टि-
राख्यातभूरितरसाधुपदप्रयोगा ।
मेयं प्रदीपकलिकेव निबद्धसूत्रा
भैमी कृतिर्भवतु वालिविबोध दृष्टौ ॥

Colophon :—

इति चुरादिगणः समाप्तः ।

Post Colophon :—

श्रावणा वदि १ शनिवारे लसं १९८ शुभमस्तु सर्व्वजगतां
मां श्रीमाहव ब्रह्मपुरे अवधृतयतीन्द्रिय सुप्ति मानसावदातचरित-
योगिभिः श्रीविश्वसिलोकैः [ख]स्मयमात्मनि कार्य्यनिमित्ते ज्ञेयि
चैषा पुस्तिका ।

सिद्धिरस्तु क्रियारम्भे दृढिरस्तु धनार्थिषु ।
पुष्टिरस्तु शरीरे मे शान्तिरस्तु गृहे मम ॥
मत्तिका व्रणमिच्छन्ति दोषमिच्छन्ति दुर्जनाः ।
अमराः पुष्पमिच्छन्ति गुणमिच्छन्ति सज्जनाः ॥
सिद्धिरस्तु मम गृहे ।

4362.

8122.

Substance, palm-leaf. 11½ × 2 inches. Folia, 27. Lines, 5, 6 on a page. Extent in slokas, 550. Character, Newari. Appearance, old. Date, N.S. 517. Complete.

A grammatical treatise of Pāṇini's school on conjugation.

The Maṅgalācaraṇa and the object of the work :—

सदा प्रणम्य भावेन बोधिचित्तगुणोदधिम् ।
प्र(स)ब्दज्ञानानभिज्ञानां तिङाम्भेदस्तु कथ्यते ॥
तत्र लडादीनां स्थाने तिवादय आदेशा भवन्ति । के एनस्ते
लडादयः । लट् लिट् लुट्, etc., etc.

Colophon :—

तिङ् पुटकं समाप्तमिदं पुटकं नाम तिङ् ।

Post Colophon :—

शुभमस्तु सर्वजगता श्रियोस्तु सम्बत् ५१७ कार्तिकशुक्ल षष्ठा-
दस्याया प्राञ्चमिस नक्षत्रे ब्रह्मयोगे शुक्रवासरे समाप्तमस्तु ॥ यथा-
दृष्टं तथा लिखितं

The next leaf does not belong to the manuscript.

4363.

7788. **अव्ययार्थप्रकाशः ।** *Avyayārtha-prakāśah.*

By Pātāñjali.

Substance, country-made paper. 10½ × 5 inches Folia, 5. Lines, 12 on a page. Extent in ślokas, 180. Character, modern Jaina Nāgara. Appearance, fresh Complete.

Colophon :—

इति संपूर्णं ।

Beginning :—

श्रीगणेशाय नमः ॥

प्रणम्य विष्णुं शिरसा पाणिनिं सूत्रकारकं ।

अव्ययार्थप्रकाशं वै करोति श्रीपतञ्जलिः ॥

स्वरादिनिपातमव्ययम् ॥ स्वरादयो निपाताश्च अव्ययसंज्ञाः

स्युः । तान् विवक्षुः तदर्थावप्याह स्वरिति स्वर्गापरलोक्तयोः ।

अंतरिति मध्ये ॥

It forms no part of the Mahā-bhāṣya, but a commen-
tary on Svarādi-pāṭha.

It ends :—

अव्ययानामनेकार्था को जानाति तथा मया ।

यथामव्ययार्था वै समाख्याताः कथं च न ॥

4364.

10751. बालकबोधः । *Bālaka-bodhaḥ.**By Narahari.*

Substance, country-made paper. 9 × 3½ inches. Folia, 22. Lines, 10 on a page. Character, Nāgara of the eighteenth century. Appearance, discoloured. Incomplete at the end.

Beginning :—

श्रीगणेशाय नमः ।

श्रीनारायणतीर्थेभ्यो विदित्वा पाणिनेर्मतम् ।

सद्योविभक्तिज्ञानाय कश्चिन्मार्गः प्रदर्शितः ॥

व्याख्याने पञ्चकाव्यानां नेह व्याकरणान्तरम् ।

अपेक्षितमतो हेतोः शास्त्रमेतत् सुखावहम् ॥

नरहरिविहितं बालकबोधं कृतसङ्केतं पठति नरो यः ।

दशभिर्दिवसेष्वेवाकारणो भवति न कोऽपि संग्रहलेशः ॥

पञ्चकाव्यक्रमेणोक्ताः शब्दस्त्रीप्रत्ययाव्ययाः ।

समासकारककृतस्तद्धिता धातवस्तथा ॥

संक्षिप्तं सुगमार्थं सद्यः प्रत्ययकारकम् ।

बालबोधसमं शास्त्रं न भूतं न भविष्यति ॥

तत्र शब्दाश्चतुःषष्टिः स्त्रीप्रत्ययचतुष्टयम् ।

चतुःसप्तत्युत्तरन्तु शतमेकमिहाव्ययाः ॥

षट् समासाः कारकाणि पञ्चत्रिंशत् कृदन्तकाः ।

विंशतिस्तद्धिताः प्रोक्ता धातवस्तु चतुःशतम् ॥

बालेन्दुमौलिमानस्य बालावचनकोमलम् ।

बालानामुपकाराय बालबोधो निगद्यते ॥

अतीव संक्षेप[तो]ञ् शब्दरूपाणि प्रयोगसिद्धान्तेव उदा-

हृतानि । पञ्चकाव्यक्रमेण सन्धयोञ् विवृताः ॥

3A, अथ शब्दाधिकारः ; 12B, अथ स्त्रीप्रत्ययाः ; 13A, इति स्त्रीप्रत्ययाः ;
सङ्गाहिकमपि ; 13B, अथाव्ययाः ; 14B, इति समासाः, अथ कारकाणि ;

15A, इति कारकाणि, अथ छदन्ताः; 15B, इति छदन्ताः; 16A, इति तद्धिताः अथ घातवः ।

The MS. ends abruptly.

4365.

5925. क्रोड़पत्रम् । *Kroḍa-patram*.

By Śeṣa.

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 9. Lines, 14 on a page. Extent in ślokas, 400. Character, Nāgara. Date, Samvat 1888. Appearance, fresh. Complete.

Notes on the sūtras of Pāṇini.

Beginning :—

श्रीशेषेष्टाय नमः ।

ननु तदोः सः सावनन्त्ययोरिति सूत्रे तोः सः साविति न्यासोऽस्तु । नञानेष इत्यत्र नुटः परादित्वेन सत्त्वापत्तेरिति वाच्यम् लक्षणप्रतिपदोक्तपरिभाषयावाराणात् ॥

Colophon :—

इति श्रीशेषकृतक्रोड़पत्रः समाप्तः ।

Post Colophon Statement :—

शं सम्बत् १८८८ चै० कृ० ११ भौमे लिखितम् ।

4365A.

893. यङ्लुगन्तशिरोमणिः । *Yaṅluganta-śiromaṇiḥ*.

By Śeṣa Kṛṣṇa Paṇḍita.

For the manuscript see L. 1772 and for the work see I.O. Catal. No. 704.

It is a subsidiary treatise of the school of the Pāṇini grammar, and, not, as Rājendralāla says, a gloss. on a portion of Siromani's commentary on the Śabda-khaṇḍa.

Post Colophon :—

श्लोकसङ्ख्या ५५० । शुभं भूयात् ॥

4365B.

729.

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 11. Lines, 11, 12 on a page. Extent in ślokas, 500. Character, Nāgara. Appearance, old. Complete.

It is a grammatical disquisition which arises in the following way :—

प्रमाणमयते याति मूलभूतां श्रुतिं यतः इत्यादि,

पूर्वर्णापि ततः कृत्वा प्रमाणेत्यनुगम्यते

इत्यन्तं षट्श्लोका वार्त्तिकं + + + स्थ प्रमाणापरानुगमार्थं तच्चेदं विचार्ये । किं सोपपदादयतेः क्विपि यलोपे ढावत्यत्तिरुत निरूपपदादेव क्विपि

Authorities quoted :—

1B, भाष्य वार्त्तिककारैः; 2A, महाभाष्ये, कैयटेन, प्रष्टीभाष्ये पातञ्जलिना; 3A, भाष्ये, कैयटेन; 3B, वृत्तिकारः; 6B, वरदराजः; 10A, हरदत्तः ।

4365C.

11164.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, marked 5 to 44, of which foll. 8 to 10, 17, 19 to 28, 33 to 36, are missing. Lines, 9 on a page. Besides there are four leaves marked 6, 8, 8, and one not marked. Character, Nāgara.

A commentary on grammar :—

Authorities consulted :—

7A, अष्टाध्यायी; 7B, भाष्य; 11A, भाष्य; 14A, प्रक्रिया; 39A, अष्टाध्यायी ।

4365D.

11163.

Substance, country-made paper. Folia, marked 4 to 6. Lines, 11 on a page. Character, modern Nāgara.

A fragment of commentary on grammar.

Authorities quoted :—

5B, वासुदेव; 6B, वाक्यपदीय ।

LATER SCHOOLS OF GRAMMAR.

1. KALĀPA.

4366.

5654. कातन्त्रसूत्रम् । *Kātantra-sūtram.*

Substance, palm-leaf. 9 × 2 inches. A fragment containing nine leaves. Lines, 5 on a page. Character, Newari of the thirteenth century. Appearance, old and worn-out.

Compiled in 69 A.D., at the instance of Śātakarṇi Śātavāhana.

The MS. contains the Dhātu-patha of the Kātantra School.

4367.

10668. *The Same.*

Substance, country-made paper. 13 × 3½ inches. Folia, 52. Lines, 5 on a page. Character, Bengali. Date, Śaka, 1672. Appearance, old and discoloured.

The chapter on Kṛt ends in 38A :—

इति कृत्य षष्ठः पादः समाप्तः ।

The work from the beginning to the end of Kṛt is printed in pp. 1 to 210 (with commentaries) of the Dacca edition.

After Kṛt we have the following :—

41B, इति परिभाषासूत्रं समाप्तं ।

42B, इति शिष्टा[द्धा]सूत्रं समाप्तं ।

The end :—

इति षत्वप्रकरणं समाप्तं ।

Post Colophon:—

शकाब्दा १६७२ २२ पौष रात्रौ १० दशदण्ड गते पुस्तक
समाप्त ।

श्रीरामशङ्कर देवशर्म्माः अक्षरमेतत् । श्रीरामनाथ देव-
शर्म्माः स्वकौ[य]-पुस्तकमिति ।

4368.

10397. *The Same.*

Substance, country-made paper. 10 × 6 inches. Folia, 1 to 10, 34 to 43. Lines, 11 on a page. Character, modern Nāgara. Appearance, fresh. A fragment.

Contains the commentary of Durga-Siṃha also.

4369.

8071. *The Same.*

I. Three old palm-leaves, containing the beginning of Kalāpa-vyākaraṇa written in old Newari, with colophon in the third leaf इति सन्धौ सूत्रतः पञ्चमः सन्धिः समाप्तः ।

II. Along with them, there is another palm-leaf, containing stanzas marked 5 to 8, with the colophon इति धन्याष्टकं शङ्कराचार्येण कृतम् ।

4370.

The Same here called.

10419. कलापव्याकरणम् । *Kalāpa-vyākaraṇam.*

With Durga-Siṃha's Vṛtti.

Substance, country-made paper. 9½ × 3½ inches. Folia, 38, of which the 8th and 31st are missing. Lines, 8 on a page. Character, Nāgara of the eighteenth century. Appearance, old and discoloured.

A fragment, containing portions of Kāraka and Samāsa.

13A, इति दौर्गसिङ्गां वृत्तौ नास्ति कारकपादः समाप्तः ।

4371.

4488. *The Same.*

Substance, country-made paper. $17 \times 3\frac{1}{2}$ inches. Sandhi is complete in 15 leaves and Krt in 151. Lines, 3 on a page. Character, Bengali of the nineteenth century. Appearance, fresh.

4372.

4407. *The Same.*

(आख्यातप्रकरण only)

Substance, country-made yellow paper. 17×4 inches. Folia, 79. Lines, 4, 5 on a page. Character, Bengali of the nineteenth century. Appearance, fresh. Complete.

4373.

4433. *The Same.*

(आख्यातप्रकरण only)

Substance, palm-leaf. $11\frac{1}{2} \times 2\frac{1}{4}$ inches. Folia, 108. Lines, 5 on a page. Character, Newari. Appearance, discoloured. Complete. The writing seems to be in a seventeenth century hand.

Colophon :—

इति दौर्गसिंहां वृत्तौ आख्याते अष्टमः पादः समाप्तः।

4374.

3637B. *The Same.**Krt only.*

Substance, country-made paper. 14×4 inches. Folia, 1 to 19. Lines, 9 on a page. Character, Bengali of the eighteenth century. Appearance, discoloured.

A fragment with the colophon in 8B :—

इति दौर्गसिंहां वृत्तौ छन्दः प्रथमः पादः समाप्तः।

4375.

177. *The Same.*

The manuscript has been described by Dr. Rājendra-lāla Mittra under No. 513.

Printed at Dacca to the end of the third pāda. The present MS. contains the last, the Taddita-pāda.

The MS. is old and decayed in appearance, dated Śaka 1449=1527 A.D.

Post Colophon Statement :—

नववेदमनौ प्राप्ते श्रीनिवानन्दशस्त्रिणा
चतुष्टयस्य टीकेयं लिखिता आवणे शुभा ।

Colophon :—

इति दूर्गसिंहविरचितायां कातन्त्रवृत्तिटीकायां नास्ति चतुष्टये
तद्धितः पादः समाप्तः ।
समाप्ता चेयं चतुष्टयटीका ।

At the end there are four leaves in the same hand-writing and on the same paper.

4375A.

6638B. *The Same.*

With Durga-Siṃha's Vṛtti.

Substance, country-made paper. 11 × 5½ inches. Folia, 50 + 49. Lines, 14 on a page. Character, Jaina Nāgara. Date, Śaṃvat, 1820. Appearance, fresh.

It contains the chapters on Akhyāta (complete in 50 leaves), each separately paged.

Colophons :—

इति दूर्गसिंहा वृत्तावाख्याते अष्टमः पादः समाप्तः ।
• कृत्य षष्ठः पादः समाप्तः ।

Post Colophon :—

शुभं भवतु । वाच्यमानो चिरं जीव्यात् । संवत् (the
chronogram effaced) मिते १८२० वैशाखमासे कृष्णपक्षे
त्रयोदश्यां कर्म्मवाच्यां रोहिणीपतिवारे + + + छह +
कालापान्न-वैयाकरणस्य ग्रंथं विद्वत्तमलावरणकमलमुनिर्जिलेख ।
शुश्रावकश्चैमज्जिनाच्चाप्रतिपालकश्चैमद्रायमालचन्द्रस्तुत्रचिरं-
जीवीरूपचंद्रपरिवाचनाय अविभ्रेन श्रेयः संततिपरिव्रतेनाचंद्राकं
तिष्ठतु । श्रीमत् पार्श्वजिनप्रसादाद्रमणीयश्रीमत् मकसूदावाद-
नगरे । शुभं भूयात् ।

यादृशं पुस्तकं, etc. भम, etc., etc.

4376.

209. कातन्त्रवृत्तिपञ्जिका । *Kātantra-vṛtti-panjikā*.

By Trilocana Dāsa.

A commentary on the Vṛtti.

Substance, palm-leaf. $15\frac{1}{2} \times 1\frac{1}{2}$ inches. Folia, 181. Lines, 3, 4 on a
page. Extent in ślokas, 2,900. Character, Bengali. Appearance, old.

Chapters on Declension, Syntax, Samāsa, and Taddita.

Printed at Dacca.

Colophon :—

इति त्रिलोचनदासकृतायां कातन्त्रवृत्तिपञ्जिकायां नास्ति
चतुष्टये तद्धितः पादः समाप्तः ।

4377.

3318. *The Same.*

Substance, country-made paper. $16\frac{1}{2} \times 4$ inches. Folia, 118. Lines,
6 on a page. Character, Bengali. Date, Saka 1714. Appearance,
fresh.

From the third pāda to the end of the Taddita-pāda.

It begins:—

ॐ नमो दुर्गायै । औघातु ॥

अर्थोऽभिधेयमिति । अभिधेयनिवृत्तिप्रयोजनघनेषु बहुवर्धेषु
यद्यप्यर्थशब्दो वर्त्तते तथाप्यभिधेयवचन एव अर्थशब्दो गृह्यते ।
कथमिति चेदेवं मन्यते निवृत्त्यादयो ह्यर्थाः परस्परसंस्पर्शिन-
स्ततस्तेषां अन्यतमस्य ग्रहणे सत्त्वान्येषामसंग्रह एव स्यात् ।

59A, इति त्रिलोचनदासकृतायां कातन्वदृत्तिपञ्जिकायां नाम्नि चतुष्टये
तृतीयः पादः समाप्तः ।

The Last Colophon:—

इति त्रिलोचनदासकृतायां कातन्वदृत्तिपञ्जिकायां नाम्नि चतुष्टये
तद्विगतपादः समाप्तः ।

Post Colophon:—

नत्वा श्रीशिवपादपङ्कजयुगं सर्वैः सुरैर्वन्दितम्
व्यावादीच्च चतुष्टयस्य विमुदे पङ्क्तिं प्रबोधोदयात् ।
श्राके राम-शशाङ्क-वाजि-पृथिवीमाने (1713) खरांशोर्दिने
पुष्पास्त्रस्य तिथौ वधूस्यरविके श्रीवैद्यनाथः स्वके ॥ १ ॥
श्रीगुरुदेवपादपद्मे मम भक्तिरस्तु सततम् ।
उपस्रुतं पातु मदो मदोद्धतैरित्यादि ।

4378.

3313. *The Same.*

Substance, country-made paper. $16\frac{1}{2} \times 3\frac{1}{4}$ inches. Folia, 142. Lines, 5 on a page. Character, Bengali of the eighteenth century. Appearance, discoloured.

The MS. contains Tri-locana's Pañjikā to the Kṛt-pāda only.

4379.

3901. *The Same.*

Substance, palm-leaf. $15\frac{1}{2} \times 1\frac{1}{2}$ inches. Folia, 23 to 112. Many of the leaves have lost their marks. Lines, 4 on a page. Character, Bengali

Written in a neat, small hand. Date, Saka 1551. Appearance, old, worn-out, worm-eaten and discoloured. The last two leaves have almost gone off, specially the last of which only a fourth remains.

The 23rd leaf contains the pañjikā on the sūtra अस्मिन् दधि सक्थ्यत्वां etc., etc., the 13th sūtra of the second pāda of the Catuṣṭaya. MS. goes to the end of Taddhita-pāda.

Colophon :—

इति त्रिलोचनदासकृतायां कातन्वदृत्तिपञ्जिकायां नास्ति चतुष्टये
तद्वितः पादः समाप्तः ।

Post Colophon :—

शुभमस्तु । अकाब्दाः १५५१ + + २७ ति ११ + + ...

.....

4380.

. 4687. *The Same.*

Substance, country-made paper. 16 × 3½ inches. Folia, 52. Lines, 5 on a page. Character, Bengali of the nineteenth century. Appearance, fresh. To the end of the fifth pāda of Sandhi.

Colophon :—

इति त्रिलोचनदासकृतायां कातन्वदृत्तिपञ्जिकायां पञ्चमः पादः
समाप्तः ।

4381.

4557. *The Same with Vṛtti.*

Substance, country-made paper. 16 × 4 inches. Contains text complete in 55 leaves, Ākhyāta-pañji, in 77 leaves and Catuṣṭaya-pañji, in 111, separately paged. Character, Bengali in a very modern hand. Appearance, fresh. But the written portion is worn off, for which evidently the ink is responsible.

4382.

150. दुर्गवाक्यप्रबोधः । *Durga-vākya-prabodhaḥ.*

By Kula-candra.

Annotation on the commentary on Durga-Siṃha's Vṛtti commentary of the Kalāpa-vyākaraṇa.

The manuscript has been described by Dr. Rājendra-lala Mittra under No. 515.

Colophon in leaf 33B :—

इति श्रीविश्वमहोदधिरात्मजकुलचन्द्रकृतौ दुर्गवाक्यप्रबोधे नास्ति
चतुष्टये प्रथमः पादः समाप्तः ।

4383.

3412. कातन्त्रचन्द्रिका । *Kātantra-candrikā.*

*A commentary on Kātantra by Rāma-dāsa of the
Dīrghāṅgī family.*

Substance, country-made paper. $17\frac{1}{2} \times 3$ inches. Folia, in two batches, 26+36. Lines, 6 on a page. Extent in ślokas, 2,000+2,600. Character, Bengali. Śaka, 1645. Appearance, discoloured, old and worn-out. To the end of the eighth pāda.

16A of the first batch, इति दीर्घाङ्गौकुलसम्भूतश्रीशिवानन्द-
ग्रन्मात्मज-श्रीरामदासचक्रवर्त्तिकृतौ कातन्त्रचन्द्रिकायां नास्ति चतुष्टये प्रथमः पादः
समाप्तः ॥

The Rādhiya brāhmanas derive their surnames from 56 villages in which they originally settled in the 8th or 9th century A.D. But three more villages give their names to these brāhmanas. They are regarded as doubtful. Dīrghāṅgī is one of the three.

24B, इति रामदासचक्रवर्त्तिकृतौ कातन्त्रचन्द्रिकायां नास्ति चतुष्टये द्वितीयः
पादः समाप्तः ॥

The Last Colophon :—

36 of the second batch, इत्याख्यातेऽष्टमः पादः समाप्तः ॥

The Post Colophon Statement :—

श्रीरामग्रन्थर-देवग्रन्थैः पाठार्थं पुस्तकमिदम् ।

शकाब्दाः १६४५ ते २ आषाढ । गुरुचरणे भक्तिरत्न मम ।

The first batch begins :—

प्रथम्य परमेशानं श्रीरामदासघोमता ।

कातन्त्रचन्द्रिका नाम पुस्तिकेयं विधीयते ॥

ये मत्सरा विगणयथ न दुःखभावं

ये मत्स्रिच प्रथयन्ति तथान्यनाम्ना ।

नश्यन्तु तेषां सुकृतान्यचिरं कृतानि

पतयन्तु स्वमूर्द्धि किल किन्विशानि (?) ॥

घातु क्रियां धारयति प्रतिपादयति इति धाञ्धातोः

..... नकारः ॥ इत्यादि ।

The second batch ends :—

सम्प्रसार्यतेऽनेनेति सम्प्रसारणमवयवार्थो नास्तीति पूर्वाचार्यं
संज्ञेयमिति ।

4384.

3915. कलापतत्त्वार्णवः । *Kalāpa-tattvārṇavah.*

By Śiromanīh.

Substance, country-made paper. 15 × 3½ inches. Folia, 54. Lines, 7 on a page. Extent in ślokas, 1,500. Character, Bengali. Date, Saka 1711. Appearance, discoloured. Incomplete at the end.

A commentary on five sections of Kṛt of the Kalāpa grammar.

It begins :—

प्रथम्य परमं देवं गोपालं चित्तनन्दनम् ।

करोमि शब्दशास्त्रस्य प्रवृत्तिं प्रस्कृतां शुभाम् ॥

सदर्थान्तलाभाय सूक्तिरत्नाय च कृतम् ।

कलापपूर्वतत्त्वस्य समुद्रः सेच्यतामयम् ॥

कुनिबन्धानुसन्धानमुत्सृज्य दूरतः खलु ।

ग्रन्थोऽयं सेच्यतां साधो मनोज्ञज्ञानहेतवे ॥

अथ कदन्ताः शब्दाः शब्दवर्त्मना कथं न व्युत्पादिताः वररुचिना
वा कथं व्युत्पादिताः इति शिष्यनिश्चासायां प्रतिपादयन्नाह

वृक्षादिवदिति ।
 कतस्यापत्यं काव्यः तस्य प्रशस्तापत्यं काव्या-
 यनः मुनिरेव वररुचिप्ररीरं परिगृह्य शास्त्रमिदं कृतवानिति
 जनश्रुतिः ॥

It ends thus :—

ननु यदि कालान्यत्वं तर्हि गिनिर्निवर्त्तते इत्याह पञ्चमीति तस्मा-
 दिति ।

Colophon :—

शिरोमणिश्रुते कलापतत्त्वार्णवे पञ्चमः पादः समाप्तः ।

Post Colophon :—

ॐ नमः श्रीगुरुवे । शकाब्दाः १७११ ।

Colophons :—

21B, इति कृतसु प्रथमपादः समाप्तः ; 28A, इति कृतसु द्वितीयपादः
 समाप्तः ; 40A, इति कृतसु तृतीयपादः समाप्तः ; 48A, इति कृतसु चतुर्थपादः
 समाप्तः ।

4385.

1616. कातन्त्रपरिशिष्टम् । *Kātantra-pariśiṣṭam.*

Appendix to the same.

By Mahāmahopādhyāya Śrīpati Datta.

Substance, country-made yellow paper. 15×3 inches. Folia, 157.
 Lines, 5 on a page. Extent in ślokas, 3,000. Character, Bengali. Date,
 Śaka 1647. Appearance, old. Complete.

Post Colophon :—

हय-वेद-ऋत्विन्दुमिते च नामं

नामं मुरारेखरणं हि प्राक्ते ।

गोपालनामालिखदग्रजन्मा

हरिस्थयर्के परिशिष्टकाव्यम् ॥

For description of the work see I.O. Catal. Nos. 761
 and 762 and L. No. 514.

4386.

172. *The Same.*

This manuscript has been described by Dr. Rājendra-lāla Mitra under No. 514. He has noticed a MS of Kātantra-vṛtti under No. 345 which Aufrecht registers as identical with the work under notice. But the former is an exposition of the Kalāpa-sūttas by Durga-simha and the latter a supplement to them by Śrīpati-datta.

4386A.

3537. *The Same.*

Substance, country-made yellow paper. $16\frac{1}{2} \times 4$ inches. Folia, 16. Lines, 8 on a page. Character, Bengali in a modern hand. Appearance fresh. A fragment.

It begins:—

अपादानम् ।

आसंज्ञान्तर्गादिति अग्निक्रियते । व्याप्यं जेरप्रसङ्गे । अप्रस-
ङ्गे अप्रसङ्गावर्धे जनतेव्याप्यमपादानसंज्ञं भवति । रणात् परा-
जयते तं कर्त्तुं न क्षमते । अप्रसङ्गा निर्वर्त्तनमिह पराव्यर्थः ।

4387.

4525. *The same with appendices.*

A.

Substance, country-made paper. $18 \times 4\frac{1}{2}$ inches. Folia, 20. Lines, 6 on a page. Character, Bengali in a very modern hand. Appearance, fresh.

These twenty leaves contain (1) the original sūttas of Kātantra (ending in leaf 17A, इति कृत्यं षष्ठः पादः समाप्तः), (2) Śikṣā sūtra (17A, इति शिक्षासूत्रम्), (3) Paribhāṣā and Balābala sūttas (18A, इति परिभाषासूत्रं बलाबलसूत्रम्), and (4) Pariśiṣṭa sūtra to the end of Nāma-prakarāṇa. इति कातन्त्र-परिशिष्टे नामप्रकरणं समाप्तम् ।

Then there are a few lines beginning: अपादानं व्याप्यं जेरप्रसङ्गे and ending तृतीयापवर्गे वा कर्मणि संज्ञः ॥

B.

The substance and the measure are the same. Folia, 2. Lines, 3 on a page. Character, Bengali. Two leaves only containing the first 33 sūtras of the Kātantra-pariśiṣṭa.

C.

परिशिष्टप्रबोध ।

A commentary on the Kātantra-pariśiṣṭa.

By Gopī-nātha Tarkācārya.

Number of leaves, 112. Lines, 6 on a page. The substance, the measure and the character are the same. To the end of Nāma-prakaraṇa.

For the beginning of the commentary see H.P.R. Vol. I, 224.

Beginning :—

ॐ नमो गणेशाय नमः ।

यो जातो धरणीधरेन्द्रतनयानाथाङ्घ्रिपाथोरुहा

सक्तात्मानघमानसात् पशुपतेराचार्यसिंहात् सतः ।

कौर्त्तिश्रीजितश्रीतरङ्गिमुदश्रेणीश्रियः श्रीमतो

दानालौ तरवारिवारितघरादौनालिदैन्द्यारितः ॥

सोऽयं सूरिसभासभाजितमतिः कामाभिरामाकृतिः

सत्योत्सेकवशीकृतेश्वरमतिः श्रीयोजनासन्ततिः ।

गोपीनाथ इमञ्चकार मधुरव्याहारवागीश्वरः

तर्काचार्यवरः सदर्शचतुरः सश्रीकविद्याधरः ॥

इह खलु सकलविद्वज्जनगगकुञ्जरसम्मतिपरिप्राप्तनिखिलविभ्र-

वन्दोत्सारणकारणप्रारब्धकर्म्मोपकारकहरिमस्कारपुरःसरं ग्रन्थ-

भारभमाणः तन्निबन्धनं शिष्यान् शिष्यिष्यन् हरिमस्कारं

करोति संसारेति ।

Colophon :—

60A, इति महामहोपाध्याय-श्रीगोपीनाथ-तर्काचार्यविरचिता सन्धि-
प्रकरणं व्याख्या समाप्ता ॥

Then :—

काशीनाथपदद्वन्द्वं निर्मलं पार्वतीप्रियं ।

नत्वा श्रीरामकान्तेन लिखिता चात्म-पुस्तिका ॥

112, इति श्रीगोपीनाथतर्काचार्यविरचितं परिशिष्टप्रबोधे नामप्रकरण
समाप्तमिति ॥ श्रीगुरवे नमः ॥

4388.

3897. *The Same.*

*By Gopī-nātha Tarkācārya, the son of Ācārya-Simha
Paśu-pati by Yojanā.*

Substance, country-made paper. 19½ × 4 inches. Folia, 61 by counting. The leaves are marked up to 49, the rest left unmarked. Lines, 8 on a page. Character, Bengali of the nineteenth century. Appearance, fresh. Incomplete both ends.

A commentary on the Nāma-prakaraṇa and Kāraka-prakaraṇa of Śrīpati Datta's Kātantra-pariśiṣṭa. The MS. breaks off abruptly while dealing with the Upapada-vibhaktis.

The present MS. containing Nāma-prakaraṇa begins :—

ॐ नमो गणेशाय ॥

भिक्षा क्षीणतमा करीश्वरमुखो लम्बोदरः सादरः

सम्भोगे भवनोषितः पशुपते त्वच्चापि पञ्चाननः ।

भोक्ता शक्तिधरः कुमारनिपुणो वक्ताणि विभक्तं घट्

शम्भो किं भवितेति चिन्तितवती पायादसौ पार्वती ॥

श्रीयोजना[त]नयः प्रणम्य तातस्य पादावतिसावधानः

शेषप्रबोधं तनुते हि तेन तत्त्वेन शिष्यस्य वचोऽमृतम् ॥

श्रीधतुः । अशेषपरिशेषानुशासनवासनावशौक्यमानसो यदि लिङ्गसंज्ञा-
विधौ वास्तविकपरिशेषाभावात् किञ्चिददेत् तत्परपरमेव परिशेषं विदध्यात्, तदा
प्रश्रविषाणादौ लिङ्गसंज्ञा परिशिष्टा किमनेन उपेक्षिता । अनवधानात् छान्द-
सत्वप्रतीतेर्वा इत्येकदेशदर्शिनो दृष्टाभिमानिनः शिष्या हृसेयुरिति परिशेषो
नास्तीति प्रतिपादयन्नाह इहेति परिशेषे क्रियमाणे इत्यर्थः ।

42B, इति श्रीमदाचार्य-सिंहपशुपतितनूज-सहामहोपाध्याय-श्रीगोपी-
नाथतर्काचार्यविरचिते परिशिष्टप्रबोधे नामप्रकरणव्याख्यानं समाप्तम् ।

4389.

1613. *The Same.*

Substance, country-made yellow paper. $14\frac{1}{2} \times 3$ inches. Folia, 106, with marks 38 and 39, 63 to 68 written twice, and two additional leaves after 58. Lines, 7 on a page. Character, Bengali. Appearance, old.

The MS. covers Sandhi-prakarana (fol. 56A) and Nāma-prakarana (106A) only.

Post Colophon :—

नत्वा नागायणं देवं हृदि ब्रह्मस्वरूपिणम् ।
लिखिता यत्नमासाद्य पुस्तौयं धीरतोषिका ॥

Begins the obverse of 106A :—

अथ कृदन्ता शब्दाः शर्व्ववर्म्मणा कथं न व्युत्पादिताः वररचिना कथं वा
व्युत्पादिताः इति शिष्यजिज्ञासायां प्रतिपादयन्नाह वृत्तादिवदित्यादि ।

For description see I.O. Catal. No. 763. (p. 202).

4390.

1614. *The Same.*

Substance, country-made yellow paper. $14\frac{1}{2} \times 3$ inches. Folia, 125. Lines, 7 on a page. Character, Bengali. Date, Saka 1617. Appearance, old.

Satva (ends fol. 67A), Natva (ends fol. 72B) Stri-prakarana (ends fol. 86B) and Samāsa-prakarana (ends fol. 125A).

Post Colophon :—

औरस्तु लेखके मयि । शुभमस्तु शक्राब्दाः ॥ समाप्तश्चायं
ग्रन्थः । पुस्तकमिदमात्मनः । भवानौ पातु नः ।
भवान्याः पदाब्जे मनो मे द्विरेफः ॥
अब्धिवन्द्यरसक्षौणिमिते शक्ते प्रयत्नतः ।
पुस्तकं लिखितं चेदं श्रीमत् केशवशर्म्मणा ॥
पुस्तकस्यास्य काठिन्यात् नैवार्थावगतिर्भवेत् ।
अतो हि विदुषां साधो न नेतव्यं प्रयत्नतः ॥

यत्ने + लिखिता, etc.

भमपुल कटिग्रौव, etc.

तैलादत्ते, etc.

परोपि हितकृतबन्धुबन्धुरप्यहितः परः ।

अहितो देहजो व्याघ्रहितकारणमौषधम् ॥

For description see I.O. Catal. No. 764, 765, 766.

4391.

3893. कलापतन्त्रतत्त्वबोधिनी ।

Kalāpa-tantra-tattva-bodhinī.

A commentary on Śrīpati's appendix.

By Rāma-candra.

Substance, country-made paper. $15\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 56. Lines, 6 on a page. Extent in slokas, 1,400. Character, Bengali. Appearance, old and discoloured. Incomplete at the end, till the Mayat-pratyaya-vidhi.

It begins :—

ॐ नमो गणेशाय ।

ग्रन्थं श्रीनाथपदारविन्दं

अज्ञानसम्मोहतमोभिदापहम् ।

कलापतन्त्रस्य च तत्त्वबोधिनीं

कुर्वे ह्यतौ श्रीद्विजराजचन्द्रः ॥

उपायाः सन्ति यद्यत्र गोपीनाथादिनिर्मिताः ।

विबुद्धिबोधनार्थाय तथाप्यत्र समोद्यमः ॥

तत्रादौ शिष्टाचारानुसारतः ग्रन्थसमाप्तिकामो मङ्गलमाचरेत्
इति प्राचीनाः । तन्नेति नवीनाः । तथाहि समाप्तिग्रन्थस्य
चरमवर्णात्यन्तिः
प्रारम्भकर्म्मोपकारक-हरिमस्कारपुरःसरं प्रवृत्तेः सम्बन्धप्रयो-
जनाभिधानाकृतया च सम्बन्धप्रयोजनाभिधानपुरःसरं ग्रन्थ-
मारम्भमाद्यः शिष्यप्रतिपादनाय श्लोकमादौ निबध्नाति संसारेति ।

4392.

3449. परिशेषसिद्धान्तरत्नाङ्कुरः ।

*Pariśeṣa-siddhānta-ratnāṅkuraḥ.**By Śiva-Rāma Cakravartī.*

Substance, country-made paper. 15½ × 3½ inches. Folia, 46. Lines, 7, 8 on a page. Extent in Slokas, 1,840. Character, Bengali of the eighteenth century. Appearance, discoloured.

Beginning:—

ॐ नमो लिपिलम्बोदगाय ।

श्रीघातु ॥

अशेषशेषाम्नववर्द्ध(?)वासनावसिद्धत-मानसो ग्रन्थकारः लिङ्ग-
संज्ञाविधौ यद्यपि वास्तविकपरिशेषो नास्ति तथापि शश-
विषाणादौ कथं लिङ्गसंज्ञा न परिशिष्टा इति शिष्याणां सन्देहं
निरस्यन् परिशेषो नास्तीति प्रतिजानीते इहेति ।

This is a commentary on the Nāma-prakarāṇa of Śrī-pati Datta's Kātantra-pariśiṣṭa.

See I.O. Catal. No. 768.

Colophon:—

इति श्रीशिवरामचक्रवर्त्तिविरचिते परिशेषसिद्धान्तरत्नाङ्कुरे
नामप्रकरणं समाप्तम् ।

Śivarāma Cakravartī, the commentator, seems to have been the father of Mathureśa Vidyālaṃkāra who wrote a commentary on Amarakosa in A.D. 1666 (I.O. Catal. No. 968) for students of the school of Supadma. They belonged to the Sarvānandi Mela. It is curious that while the father was a student of Kalāpa, his son was a student of Supadma. But it is quite possible in the son of a Kulīna, who generally lived with his uncle on his mother's side and followed his profession, being generally quite a stranger to his father.

Mathuresa's genealogy is given up to sixth generation in the ascending scale. The sixth is Sarvānanda who flourished about 1480 when Rādhiya brāhmaṇas were grouped in 36 Melas for the purposes of marriage.

4393.

3409. मनोरमा, कातन्त्रधातुवृत्तिः ।

Manoramā, Kātantra-dhātu-vṛttiḥ.

By Ramānātha Rai Gāi, son of Vedagarbha Tarkācārya.

Substance, palm-leaf. $17 \times 1\frac{1}{2}$ inches. Folia, 100. Lines, 4, 5 on a page. Extent in slokas, 2,500. Character, Bengali. Date, Śaka 1733. Appearance, fresh. Complete. The MS. is kept between two palm-leaf covers.

This relates to the chapter on conjugation of Kātantra.

It begins :—

सम्यक् प्रणम्य तां वाणीमानौय च सतां वचः ।

मनोरमा रमानाथशर्मणा परिनिर्मिता ॥

प्रायेण धातुवैषम्यात् सर्वेषां घूर्णते शिरः ।

या तत्क्रियायै प्रभवेत् सैव वृत्तिर्मनोरमा ॥

भूरिस्मृतिरुक्ता वृत्तिः भूयसौ युक्तयुक्तिका ।

निश्चेतुं धातवस्तस्यां न शक्यास्तेन मे श्रमः ॥

यो मत्सरः प्रथयति ग्रथित-खनाम्ना

कस्यापि वा निजमहत्त्वसमीहया वा ।

उच्छिद्य नाम मम वीक्ष्य कृतौः समन्तात्

तस्यैव नश्यति तरां सुत तं कृतन्तु ॥ (?)

भू. सत्त्वायां । सतो भावः प्रवृत्तिनिमित्तं सत्ता तस्याश्च सिद्ध-
रूपाया अपि यथा क्रियात्वं तथा वर्णितमेव धातुसंज्ञायामत-
स्तत्रार्थे वर्तमानस्य भूशब्दस्य क्रियाभावत्वाद्धातुत्वे सति धात्वधि-
कारविहितास्त्रादयः स्युः । भवति त्रिदशैः पूजितोऽयमिति
हलायुधः ।

It ends :—

परौहारस्तु पूर्ववत् भूचुराः समाप्तत्वात् न वृत्कारणं “ततः
कलां नार्हन्ति षोडशीं” “विजुर्वन्ते हरिविग्रहाः प्रथयितुं
कुशेशय” इति माघः इत्यादयोऽपि प्रतिपत्तव्याः ।

Colophon :—

इति वेदगर्भतर्काचार्यात्मज-रायिकुलसमुद्भूत-श्रीरमानाथ-
शस्त्रनिर्मितायां मनोरमायां कातन्त्रधातुवृत्तौ चुरादिविवरणं
समाप्तम् । समाप्तेयं मनोरमा ।

Rāyī-gāi is a name for certain Rāḍhiya brāhmaṇas who settled at Rāyī-grāma.

Post Colophon :—

शकाब्दाः १७ । ३३ । ११ । १५ ॥

वृत्तिं रमानाथकृतां गणस्य

वद्विचित्रमिदं राजमाने ।

श्राक्ते मधौ वाणशशाङ्कसंख्ये

विप्रो जगन्नाथ इमां लिखे ॥ श्रीहरिः शरणम् ।

श्रीदुर्गाचरणे सदा भक्तिरस्तु मम । श्रीगुरवे नमः ॥

भग्नपृष्ठ कटिग्रीव etc., etc., श्रीकालिदासचक्रवर्त्ति-

श्रीरामदासचक्रवर्त्तिनोः पाठार्थं पुस्तकमिदं लिखितम् । श्रीहरिः

शरणम् ।

4394.

4720. उणादिवृत्तिः । *Unādi-vṛttih.*

By Sarva-dhara.

Substance, palm-leaf. 11×2½ inches. Folia, 51, of which the first is missing. Lines, 6 on a page. Character, old Bengali of the twelfth century. Appearance, discoloured. Incomplete both ends.

15A, सर्वधरस्योणादिवृत्तौ प्रथमः पादः; 33A, उपाध्यायसर्वधरकृतो-
णादिवृत्तौ द्वितीयः पादः ।

Aufrecht's Cat. Cat. Vol. III, registers the name of Sarvadhara, as a commentator of Durga-Siṃha's Akhyāta-vṛtti; and here we have his commentary on Unādi of Kātantra.

4395.

5580. सूत्रसारव्याकरणम् । *Sūtra-sāra-vyākaraṇam.**Being an abstract of Kalāpa.*

Substance, palm-leaf. $14\frac{1}{2} \times 1\frac{1}{2}$ inches. Folia, 42.; Lines, 5 on a page.
 Extent in Slokas, 1,100. Character, Oḍiya. Appearance, good. Complete.

The leaves are numbered only up to the 32nd.

The grammar begins :—

श्रीगणेशाय नमः । अविघ्नस्तु ।

शास्त्रस्य नान्तो विषयाः पतन्ति

खल्पश्च कालो बह्वश्च विघ्नाः ।

तस्मात्सिंहं पदमाप्रणम्य

वदामि गण्यं खलु सूत्रसारम् ॥

सिद्धो वर्णसमाप्तायः ।

वर्णाः अकारादयः । तत्र चतुर्दशादौ खराः, etc., etc.

1B, इति सूत्रसारे संज्ञाप्रकरणम् ; 2B, इति सूत्रसारे प्रकृतिभावसन्धिः ;
 3A, सूत्रसारे व्यञ्जनसन्धिः ; 3B, इति सूत्रसारे विसर्गसन्धिः ; 4A, इति
 सूत्रसारे द्विर्भावसन्धिः ; 7A, इति सूत्रसारे खरान्ताः पुंलिङ्गाः ; 8B, इति
 सूत्रसारे खरान्ता नपुंसकाः ; 10B, • व्यञ्जनान्ता पुंलिङ्गाः ; 11A, • व्यञ्जनान्ताः
 स्त्रीलिङ्गाः ; 11B, • व्यञ्जनान्ता नपुंसकलिङ्गाः ; 17B, • आदौ परस्मैपदम् ;
 18B, • आत्मनेपदप्रक्रिया ; 19B, • आदयः समाप्ताः ; 20B, • अदादौ
 परस्मैपदिनः ; 21A, इति सूत्रसारे अदादयः समाप्ताः ; 21B, • अदाद्यन्तर्गता
 बुद्धोत्थादिप्रक्रिया ; 22A, • दिवादिप्रक्रिया ; 24A, • तुदादिप्रक्रिया समाप्ता ;
 24B, • रुधादयः समाप्ताः ; 25A, तनादिप्रक्रिया समाप्ता ; 25B, • क्रादादयः
 समाप्ताः ; 26A, • चुरादयः समाप्ताः ; 27A, • सगन्तप्रक्रिया ; 28A, •
 [चे] क्तिजितान्ताः समाप्ताः ; 29A, • यिगन्तप्रक्रिया ; 29B, इति सूत्रसारे
 नामधातवः समाप्ताः ; 30A, • पदव्यवस्था ; 31B, • भावकर्मप्रक्रिया ।

Colophons in the unnumbered leaves :—

• कल्पवृत्तः ; • निष्ठाप्रकरणम् ; • छन्दप्रक्रिया समाप्ता ;

- अथयानि समाप्तानि; • स्त्रीप्रत्ययाः समाप्ताः; • कारकप्रकरणं समाप्तम्; • समासेऽव्ययीभावः; • तत्पुरुषप्रक्रिया; • बहुव्रीहिप्रक्रिया; • समासप्रक्रिया समाप्ता; • तद्धितप्रक्रिया समाप्ता । समाप्तोऽयं ग्रन्थः ।

Post Colophon Statement :—

ओदिव्यसिंहदेवस्य राज्ञः सप्तमाङ्के लिखितमिदं पुस्तकम् ।

4396.

5648. पदरोहणम् । *Pada-rohanam.*

By Utsava-kīrtti.

Substance, palm-leaf. $12\frac{1}{2} \times 1\frac{1}{2}$ inches. Folia, 42 by counting. They are marked 3, 4, 5, 13, 28, 47, 48, 67, 69, 71, 73, 75, 76, 77, 78, 80, 81, 82, 83, 84, 85, 86, 88, 89, 90, 91, 92, 93, 94, 95, 96, 100, 101, 102, 103, 104, 109, 110, 111, 112, 113, 114. Character, old Newari.

A fragment of a hitherto unknown grammar of the school of Kātantra, relating to conjugation.

85B, इत्युपाध्यायोत्सवकौर्त्तिकतौ पदरोहणे षष्ठः परोक्षविषयोद्देशः; 90B, • सप्तमः अन्तर्गौविषयोद्देशः; 92A, • अष्टमः आशौर्विषयोद्देशः; 93B, • नवमो भविष्यत्तौविषयोद्देशः; 94A, • दशमः क्रियातिपत्ति-विषयोद्देशः ।

4397.

4789. पदसूर्यप्रक्रिया । *Pada-sūrya-prakriyā.*

By Mahāmahopādhyāya Sāraṅga.

Substance, palm-leaf. $12 \times 1\frac{1}{2}$ inches. Folia, 129. Lines, 5 on a page. Character, Newari of the sixteenth century. Appearance, old and discoloured. Incomplete at the end.

See Nep. Cat. Vol. I, p. 114. Where Sāraṅga and Utsava-kīrtti have been put in a compound word implying that they may be one and the same person. The previous work is a shorter recension of the present work.

It begins :—

ॐ नमः श्रीखसर्पण्याय ।

वाचा चन्द्रसमुद्भूतो मनः क्षीरार्णवांसुयुगात् ।

व्यापको नैकशक्तौणां षोडशात्मपदघातुवान् ॥ (?)

सत्तादिर्ज्ञातुहेतुस्तरणिष्टृणिष्टहे चाव्ययो लिङ्गसंज्ञा
 व्याकृच्चित्तोद्भववादिः ह्रदसत्कथनो यो नवात्माष्टमूर्तिः ।
 संख्याकालोपसर्गाद्यवयवसगुणाः शास्त्रसर्गे च वर्गे
 रक्षोपेन्द्रप्रज्ञेशः प्रकृतिपरयुक्तो धातवेऽस्मै प्रणौमि ॥
 शर्व्ववर्म्मगुणादीनामनुसादाय भास्वरम् ।
 पादसूर्य्यो मयोद्योतो लिख्यते ध्वान्तशान्तये ॥
 बालानां ध्वान्तबुद्धीनां स्वस्वान्ते सन्तमेऽपि च ।
 क्षमध्वं गुणिनः सर्व्वे सर्व्वशास्त्रार्थवेदिनः ॥ युग्मकम् ।
 क्रियाकारकसंज्ञाध्वा विनावाक्छेन दुर्घटः ।
 विभक्तिद्वययोगेन यत्तद्बोधमदुर्घटम् ॥
 उदेति पदसूर्य्योऽयं सन्तध्वन्तस्य नाशकः ।
 तमो ह्यीनेन चित्तेन दृश्यते निर्मलं पदम् ॥
 इह विभक्तिद्वयो स्यादित्यादौ तत्र स्यादयः सुप् पर्थ्यन्ताः ।
 इत्यादि ।

- पुष्पिकाः— ११२ पत्रे— इति मिश्रोपाध्याय सारङ्गविरचितायाम् ।
 पदसूर्य्यप्रक्रियायां परोक्षाधिकारः षष्ठमः ॥
 ११६ ,, इति मिश्रोपाध्यायशारङ्गविरचितायां पदसूर्य्य-
 प्रक्रियायां [श्व]स्त्वनीविषयः सप्तमः ।
 ११८ ,, इति मिश्रोपाध्याय शारङ्गविरचितायां पद-
 सूर्य्यप्रक्रियायामाष्टौविषयम् ।

4398.

4783A. *The Same.*

Substance, palm-leaf. 12×2½ inches. Folia, 175, of which the follow-
 ing leaves are missing : 2, 55, 64, 65, 67, 68, 77 to 84, 96, 105, 106, 117,
 121, 123, 146, 147, 150, 152, 154, 155, 157, 170 to 174. There are also 13
 leaves, without leaf-marks. Character, Newari.

70B, इति मिश्रसारङ्गोपाध्याय-विरचितायां पदसूर्य्ये पञ्चमौ विभक्ति-
 स्तृतीयः ।

In leaf 112A, we have the following colophon:—

इति मिश्रोपाध्याय-सारङ्गविरचितायां पदसूत्र्यप्रक्रियायामाशौ-
विषयः ।

After which there is no more colophon in the numbered leaves.

70B, इति मिश्रसारङ्गोपाध्याय-विरचितायां पदसूत्र्ये पञ्चमौ विभक्ति-
स्तृतीयः ।

The first leaf unmarked contains the following colophon:—

मिश्रश्रीसारङ्गोपाध्याय-विरचितायां पदसूत्र्यप्रक्रियायां न्यादि-
विषयं समाप्तम् ।

No more colophon after that.

4399.

10517. विद्यानन्दः । *Vidyānanda.*

By Vijayānanda.

(*Called also Kātanrottara or Siddhānanda by Aufrecht in his Cat. Cat. Vol. II.*)

Substance, country-made paper. $11\frac{1}{2} \times 4$ inches. Two batches of leaves: I contains leaves 42 to 70; II, 45 to 59. Of the first batch fol. 59 is missing and of the second batch foll. 54, 56, 58 and there are three stray leaves belonging to the same manuscript. Lines, 8, 9 on a page. Character, Nāgara of the fifteenth century. Appearance, discoloured.

A very rare work.

The first batch contains Vidyānanda's commentary on Durga-ṭikā on the 40th sūtra of the portion of the work from 2nd pāda to the end of the 3rd pāda of the Nāma-prakarāṇa.

The second batch contains up to 35th sūtra of the same prakarāṇa. The three stray leaves contain commentary on the first three sūtras of the Samāsa in the same.

51A, इति श्रीविजयानन्दविरचिते विद्यानन्दापरनाम्नि द्वितीयः पादः समाप्तः ।

शुभमस्तु लेखकपाठकयोः ।

In a later hand :—

इति श्रीमाणिक्यचन्द्रस्य हेतुना पुस्तक लिख्यते ।

4400.

4721. षट्कारकम् । *Ṣaṭ-kāraḥ*.

With a commentary.

Substance, palm-leaf. 12×2 inches. Folia, 21, of which 15, 16 and 19 are missing, while two leaves are marked 17. Lines, 5 on a page. Character, Newari of the thirteenth century. Appearance, old, discoloured and worm-eaten. Incomplete at end.

A set of 14 couplets, relating to Kāraḥ and belonging to the school of Kātantra. See I.O. Catal. Nos. 785 and 786, the former ascribes it to Vallabhānanda and the latter to Vahasa Nandin. But in East Bengal, where it is still being taught, it is known to be a work of Rabhasa, and under that name he is often quoted in *Jumara Nandin's Vytti* and in other grammars.

The maṅgalācaraṇa verse is to be found on the obverse of the first leaf, and there twice, one in the hand of the original writer and the other in a later hand. The verse praises Buddha: भग्नं मारवजयेन, etc.

4401.

3814. *The Same.*

Substance, country-made paper. 18½×4½ inches. Folia, 17. Lines, 8 on a page. Extent in ślokaś, 470. Character, Bengali of the seventeenth century. Appearance, discoloured and mouse-eaten in the middle. Complete.

Colophon :—

इति रभसनन्दिविरचितं षट्कारकं समाप्तम् ।

Post Colophon :—

श्रीचन्द्रमणिशर्माः स्वकीयपाठार्थं पुस्तकमिदम् । गोविन्दस्य
प्रसादेन सर्वत्र, etc., etc.

Often noticed and well known.

4402.

4684. **कृष्णञ्जरी ।** *Kṛṣṇ-mañjarī*.

By Śiva-Rāma-dāsa Śarman.

Substance, country-made yellow paper. $16 \times 3\frac{1}{2}$ inches. Folia, 6. Lines, 6 on a page. Extent in ślokas, 150. Character, Bengali of the nineteenth century. Appearance, fresh. Complete.

Colophon :—

इति गोपीरमणचक्रवर्त्तितनय-श्रीशिवदासशर्मकृता कृष्णञ्जरी
समाप्ता ।

For the work see I.O. Catal. No. 784. The Kārikās, numbering 18, are accompanied with a commentary most likely by the author himself. The Kārikās end in 2A and the commentary begins. It belongs to the school of Kātantra.

4403.

3379. *The Same.*

Substance, country-made paper. $16\frac{1}{2} \times 4$ inches. Folia, 6. Lines, 6 on a page. Extent in ślokas, 106. Character, Bengali of the early nineteenth century. Appearance, fresh. Complete.

A work on verbal suffixes of the Kātantra school. See I.O. Catal. No. 784.

The authorities quoted are :—

Śrīpati, Durgasinha, Bhāṣyakāra, Narasiṃha Cakravartī, Hema-kara, Durga-mata, Pariśiṣṭa-kāra, Sundara-kavirāja, Jadu-nātha, Kamalākṣa Cakravartī.

Colophon :—

इति महामहोपाध्यायश्रीशिवरामभट्टाचार्यविरचिता कृष्ण-
ञ्जरी समाप्ता ।

4404.

3428. शब्दसाध्यप्रबोधिनी । *Śabda-sādhya-prabodhinī*.

By Ramā-nātha Cakra-vartī.

Substance, country-made paper. 15×4 inches. Folia, 37. Lines, 10 on a page. Extent in slokas, 1,180. Character, Bengali. Date, B.S. 1266. Appearance, discoloured. Complete.

Colophon :—

+ + + [र]मानाथचक्रवर्त्तिविरचितः शब्दसाध्यप्रयोगः समाप्तः ।

Post Colophon :—

श्रीश्यामाकान्तदेवशर्मणः पुस्तकं स्नात्तश्चेति ।

यथादृष्टं तथा लिखितमिति ।

In a different hand :—

सन वार १२ शो ईई साल १२ आवण ॥ श्रीगुरु ॥ श्रीशिव ॥

See H.P.R. No. 355, Vol. I.

A work on declension of the Kātantra school.

4404A.

3885. *The Same.*

By Ramā-nātha Cakravartī.

Substance, palm-leaf. 16×1½ inches. Folia, 89. Lines, 2 to 4 on a page. Extent in slokas, 1,300. Character, Bengali of the early nineteenth century. Appearance, fresh.

See L. 1129.

Colophon :—

इति रमानाथचक्रवर्त्तिविरचितशब्दसाध्यप्रयोगः समाप्तः ।

4405.

3663. सारनिर्णयः । *Sāra-nirṇayaḥ*.

By Ramā-kānta Cakra-vartī, son of Madhu-sūdana Tarka-vāgīśa.

Substance, country-made paper. 14×3 inches. Folia, 23. Lines, 7 on a page. Extent in slokas, 400. Character, Bengali of the eighteenth century. Appearance, old and discoloured. Complete.

For a description of the work see H.P.R. I, 403.

The commentators of kalāpa often quote Sūtras from other Vyākaraṇa such as Pāṇini. Ramākānta explains with examples these foreign Sūtras.

4405A.

6619B. कातन्त्रसूत्र-वृत्तिः ।

Kātantra-sūtra with vṛttiḥ.

Substance, country-made paper. $11\frac{1}{4} \times 4\frac{1}{4}$ inches. Folia, 54. Lines, 11 on a page. Character, Nāgara by a modern hand. Appearance, discoloured.

The MS. is bound with two others.

Foll. 1-6 contain the chapter on Kṛdanta of the Kātantra sūtras, ending abruptly in the sixth pāda.

Foll. 7-22 (marked by me with Bengali numerals in continuation to the above) contain the section on Taddhita with Durga-Siṃha's vṛtti commentary. This portion begins in the middle of a sentence on the suffix णिक् and goes to the end of the chapter in fol. 22A.

The rest contains a commentary on the Ākhyāta section of the Kātantra sūtras, ending abruptly in the middle of the commentary on the 67th sūtra.

The commentary begins :—

अथ परस्मैपदानि । अध्यानन्तराणि त्यादौनि स्यामहि पर्य-
न्तानि परस्मैपदसंज्ञानि भवन्ति ।

2. VARARUCI.

4406.

5896. वाररुचसंग्रहः *Vāraruca-Saṁgrahaḥ*.

With commentary प्रयोगविवेकः *Prayoga-vivekaḥ*.

Substance, country-made paper. $11\frac{1}{2} \times 4$ inches. Folia, 21. Lines, 8 on a page. Extent in ślokas, 560. Character, Nāgara. Date, Samvat 1680. Appearance, old. Complete.

A practical grammar in three paṭalas, and 26 kārīkās by Vararuci, the first, treating of *Kāraka*, the second, and the third *Tiṇanta* and *Kṛdanta* of *Samāsa* and *Taddhita*. Published in the Trivendram Sanskrit series by T. Gaṇapati Śāstrī (who thinks the author to be one of the “Nine Gems” of the court of Vikramāditya) with Nārāyaṇa’s commentary *Dīpa-prabhā*. This MS. contains an anonymous commentary entitled *Prayoga-viveka*.

Beginning :—

श्रौगोशाय नमः ।

प्रयोगमिच्छता ज्ञातुं ज्ञेयं कारकमादितः ।

संज्ञया षड्विधं भेदास्त्रयोविंशतिधा पुनः ॥

4A, इति वररुचिज्ञेते प्रयोगविधिग्रहे प्रथमः पटलः ।

अथ लक्षिताभिहितानभिहितयोः सूभावः कियन्त-

स्तम् अभिधायका अनभिधायका वा उच्यन्ते ।

समासस्तद्धितस्तिङ्ङित् ते चत्वारोऽभिधायकाः ।

त एव अनभिसम्बन्धात् भवन्त्यनभिधायकाः ॥

अस्यामवस्थायामनभिधायका उच्यन्ते... ..

षोडश समासः संक्षेपादष्टाविंशतिधा पुनः ।

नित्यानित्यप्रयोगेन लुगलुक्कोन च द्विधा ॥

षड् यथा, etc., etc.

7B, इति समासलक्षणम् ।

अथ प्राप्तावसरस्तद्धितलक्षणमुच्यते ।

13B, इति प्रयोगविवेके द्वितीय पटलः ।

Last Colophon :—

इति प्रयोगविवेके वाररुचे तृतीयः पटलः ।

Post Colophon Statement :—

श्रीहृषीकेशो जयति । संवत् १६८० समये ज्येष्ठ कृष्णपक्षे
द्वादश्यां गुरौ जगदीशेनालेखीदं स्थाधीतार्थं । शुभमस्तु
सर्वजगतां ।

Three more works are also attributed to Vararuci:

- (1) Vāraruca (Jyotiṣa), (2) Vāraruca (Lexicon), and
(3) Prākṛta-prakāśa.

4407.

4857. *The same with commentary सम्बन्धसिद्धि ।*

Substance, palm-leaf. 12×2 inches. Folia, 45, of which the following leaves are missing: 16th, 40th and 44th. Lines, 6 on a page. Extent in slokas, 1,000. Character, Newari of the fourteenth century. The leaves are marked both with the letter and the figure numerals. Appearance, old, discoloured and damaged. The leaves marked 10 and 41 to 45, the last have lost about a third, the 39th and the 15th about a half, and the 8th about three-fourths.

Beginning :—

ॐ नमो मञ्जुनाथाय ।

प्रयोगमिच्छता ज्ञातुं ज्ञेयं कारकमादितः ।

तदेव षड्विधा भेदा त्रयोविंशतिधा पुनः ॥

तत्र पञ्चविधः कर्त्ता व्याप्यं सप्तविधं भवेत् ।

करणं द्विविधं चैव सम्प्रदानं त्रिधा मतम् ॥

अवधिश्च द्विधा ज्ञेयस्तथाधारश्चतुर्विधः ।

करोति कारकं सर्वं यथाशक्ति-व्यवस्थया ॥

The same kārikās with another anonymous commentary entitled Sambandha-siddhi.

9B, इति सम्बन्धसिद्धौ कारकपटलः समाप्तः ;

कारकप्रकरणमभिधाय सम्बन्धवसरप्राप्तं समाप्तमुपवर्णयिष्यामः । तत्र
बोद्धा समाप्तः संक्षेपादष्टाविंशतिधा पुनः इति ।

16A, इत्युक्तं समासलक्षणं सम्भाषावसरमणादि व्याख्यास्यामः (Taddhita).

29B, इति सम्बन्धसिद्धावगादिपटलः समाप्तः ।

36A, उक्तस्तिङ्प्रयोगः ।

Then comes Kṛt-prayoga with which the work comes to an end.

Last Colophon :—

समाप्तोऽयं सम्बन्धसिद्धाभिधान इति ।

कृतिरियमा (the author's name is lost in the lacuna).

... .. निर्दिष्टाद्यत् पुण्यमभवन्मम ।

येनायं सकलो लोको मञ्जुघोषो भवेत्ततः ॥

शुभानि सन्तु ।

There is a stray leaf with this MS. bearing the date सं १७७ काव ई दृष्टस्पति ।

4408.

4774. *The same here called प्रयोगमुखं । Prayoga-mukham.*

Substance, palm-leaf. $12\frac{1}{2} \times 1\frac{1}{2}$ inches. Folia, 62, of which the following leaves are missing: 1, 3, 52 to 61. Lines, 4, 5 on a page. Extent in ślokas, 1,200. Character, Maithila. Appearance, discoloured and damaged.

The same kārīkās with a third anonymous commentary.

14A, प्रयोगमुखे कारकपटलः समाप्तः ; 25A, इति समासपटलः समाप्तः ;

41B, इति प्रयोगमुखे भावाख्यस्तद्धितानुपटलः समाप्तः ; 46B, उक्तस्तिङ्प्रयोगः ।

तिङ्प्रयोगमभिधाय संप्रति कृत्ययोगमभि + +

The last chapter deals with Kṛt, although the colophon, quoted below, erroneously puts it as Tiñ-paṭala.

मिथिलमक्षरं ।

अन्तर्वाक्यं । यथा कटं कुर्वन् व्योदनं पश्यमानः देवदत्तस्तिष्ठति

पुष्पिका । इति प्रयोगमुखे तिङ्पटलः समाप्तः ॥

श्रीकृष्णपतेर्हृषिकेशिरियमिति ॥

4409.

10750. *The Same.*

Substance, Nepalese paper. $9\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 39. Lines, 10 on a page. Extent in ślokas, 950. Character, Newari of the eighteenth century. Appearance, old and discoloured.

Beginning :—

ॐ नमः सर्वज्ञाय ।

विज्ञातसकलज्ञेयमुत्तीर्ण-भवसागरम् ।

प्रणम्य सुगतं सम्यगुच्यते शब्दशासनम् ॥

प्रयोगमिच्छता ज्ञातुं ज्ञेयं कारकमादितः ।

संज्ञया षड्विध[र] भेदास्त्रयोविंशतिधा पुनः ॥

12A, इति प्रयोगमुखे कारकपटलं संपूर्णम् । कारकपटलमभिधाय समासपटलमनुवर्णयिष्यामः ।

20B, इति प्रयोगमुखे समासपटलः समाप्तः । समासपटलमभिधाय सम्यति तद्धितपटलमनुवर्णयिष्यामः ।

31A, इति प्रयोगमुखे तद्धितप्रत्ययः समाप्तः । सम्यति प्राप्तावसरे ति[ङ्] प्रयोगं वर्णयिष्यामः ।

35A, तिप्रयोगमभिधाय सम्यति कृत्यव्ययमभिधास्यामः ।

36A, उक्ताः केवलवाचिनः कृत्यव्यया इदानीं मिश्र(मौनचर)वाचिनः कृत्यव्ययाः कथ्यन्ते ।

End :—

ग्रन्थनादाश्वेनाहं श्लोकानां पञ्चविंशतेः ।

परार्थभारमुद्धोढुं प्रभवेयं भवे भवे ॥

इति कवेः परिहारादिवचनं ।

कारकपटल समासपटल तद्धितपटल तिपटल [कृत्यपटल] इति पञ्चपटला नियमिताः ।

Last Colophon :—

इति प्रयोगमुखः समाप्तः ।

4410.

8515. *A commentary on the same.*

Substance, country-made paper. 13×4½ inches. Folia, 20. Lines, 11 on a page. Extent in ślokas, 650. Character, Nāgara of the nineteenth century. Appearance, old and worm-eaten. Complete.

The text *Prayoga-saṃgraha* is a grammatical work by Vararuci. This is a commentary on the same.

Beginning:—

इदानीं तावत्तेषां वररुचिविरचितानां विवरणमुच्यते ।
प्रयोगमिच्छतेत्यादि । अस्यार्थः । यो यथाप्रयोगं ज्ञातु-
मिच्छति तेनेच्छता पुरुषेण व्यादितः प्रथमतः कारकं ज्ञेयं । शब्दा-
श्रयाणां हि ज्ञेयानां मध्ये कारकं क्रियानिमित्तं ज्ञेयं ज्ञातव्य-
मित्यर्थः ।

End:—

उत्तरपदस्थेन श्रुतप्रत्ययेन समासो भवतीति कथमुपगम्यते
द्रव्यसत्त्वापरत्वाभ्यां द्रव्यस्य सत्त्वमपरत्वं च ताभ्यां सह समासो न
भवति कटं कुर्वन् कटं कुर्व्याः ॥

Colophon:—

इति प्रयोगसंग्रहव्याख्यानं सम्पूर्णम् ।

Vararuci wrote 26 kārīkās which were very popular and very useful. Every centre of learning had a commentary on them. Most of the commentaries are without the names of their authors.

3. CĀNDRA.

4411.

3823. चान्द्रव्याकरणम् । *Cāndra-vyākaraṇam*.

Substance, palm-leaf. 11×2 inches. Folia, 41. Lines, 6 on a page.
Extent in ślokas, 900. Character, old Newari. Appearance, fresh
N.S. 476=A.D. 1356 A.D. Complete.

Colophon :—

चान्द्रव्याकरणो षष्ठोऽध्यायः समाप्तः ।

Post Colophon :—

संवत् ४७६ फागुन शुक्लदशम्यां शुक्रवासरे व्यासगच्छत्रे
राजाधिराज-परमेश्वर-परमभट्टारकश्रीश्रीजयराजदेवस्य विजय-
रान्ये ।

यथाकथञ्चित् लिखितं मयेनत्

बालेन शास्त्रं गुणिनः क्षमध्वम् ।

+ + + +

संशोधनीयं सुधीभिः समस्तैः ॥

श्रीयोस्वाङ्गविहारव्याचार्थ्य श्रीक्षेमेन्द्रस्य लिखितम् ।

Candra-gomī takes or paraphrases the Sūtrās of Pāṇini, expunges the Vedic Sūtrās and Sūtrās that were not in much use. He divides the Sūtrās into 6 adhyāyas of 4 pādas each. See p. 249 of the J.A.S.B. 1893.

This is to be differentiated from the Candra Vyākaraṇa by Candrā-cārya mentioned in the Rāja-taraṅgiṇī I. 176 and in the Vākya-padiya II. 489 and also from the Śasaka Vyākaraṇa, mentioned in Catal. No. 4415. Mallinātha and Dakṣiṇāvartta-nātha both quote a sūtra from Candra's Vyākaraṇa namely “विश्रामो वा”. But the present work does not contain that Sūtra. It seems to be the work of

a Buddhist Paṇḍit named Candra Gomi who was born according to Pag-Sam-Zom-Zam in the Vārendra country and wrote his work at Candra-dvīpa in the 4th or 5th Century A.D. The word Gomi means a class of Buddhist upāsakas.

For the text and Ānanda Datta's commentary, see Bendal Cam. Cat. pp. 157, 158, 180, 181, 182 and my Nep. Cat. pp. 29, 69, 75.

4412.

9996. *The Same.*

A.

Five leaves, numbered 2, 22, 24, 34, 35, containing sūtras only, with a colophon in leaf 34B. पञ्चमस्य प्रथमः पादः समाप्तः ।

B.

Six leaves numbered 14 to 19, in letter numerals, of a commentary on the Cāndra-vyākaraṇa.

C.

Two leaves of a commentary on the same. One on Samāsa and the other on Taddhita.

From 1 to 10 leaves with 2 and 3 missing.

4413.

5645. चान्द्रव्याकरणटीका ।

A commentary on Cāndra-vyākaraṇa.

By Ratna-mati.

Substance, palm-leaf. $13\frac{1}{2} \times 2\frac{1}{2}$ inches. Folia, I. 1 in 30 leaves with 2, 3 and 28 missing, incomplete at the end. I. 2 in leaves marked from 10 to 31 with 16, 18, 26 and 29 missing and with six leaves without mark. I. 3, 10 leaves. Lines, 8 on a page. Character, Bengali of the eleventh century. Appearance, old and broken.

We cannot give the beginning of the work in full, as of the first leaf, about a fourth is lost at the end.

Beginning :—

ॐ नमस्तस्मिन्महाराष्ट्राय ।

व्याख्या ॥ संक्षेपे निरूपयता विषयास्तुक्ताः संप्रति सोपपद-
विधानाच्च प्रक्रमते । व्याप्यतेऽनुगम्यते अभिसम्बध्यते इति
व्याप्यम् ।

Col. I. 1 is wanting.

Col. I. 2. चान्द्रे व्याकरणे भिन्नरत्नमतिकृतायां टीकायां प्रथमस्याध्यायस्य
द्वितीयः पादः समाप्तः ।

Col. I. 3. चान्द्रे व्याकरणे रत्नमतिकृतायां पञ्चिकायां प्रथमस्य तृतीयः
पादः समाप्तः ।

The commentary appears to be unique.

4 CĀṄGU.

4414.

1751. चाङ्गवृत्तिः । *Cāṅgu-vṛtti.* चाङ्गसूच ।

With its commentary (सूचाख्यनिनी (?)) in tripāṭha form.

Substance, country-made paper. 10 × 4½ inches. Folia, 11. Character, Nāgara. Samvat, 1819. Appearance old.

The work is called Vaiyākaraṇa-jīvātu. The author was evidently a Buddhist and a Kāyastha. See Cat. Cat. 613B and L. 2857. It is complete in 56 kārīkās.

The text in sixty kārīkās begins :—

पूर्णाः पारमिता येन प्राप्ति यद्वचनं जगत् ।
सुगताय नमस्तस्मै हतकृत्याय तायिने ॥ १ ॥
जायन्ते यदनुध्यानाद् भजतां वाग्विभूतयः ।
विभुर्जयति मङ्गुश्रीस्तुर्म्मारारिप्रासनः ॥ २ ॥
अनुरक्तो गुणान् ब्रूते विरक्तो दूषणाणि यत् ।
मध्यस्थाय नमस्तस्मै विभक्ते गुणदोषयोः ॥ ३ ॥
सम्बन्धः शब्दप्रास्नाणां परमार्थ इति स्थितिः ।
स्फुटं तमुपदेक्ष्यामस्मात्तुर्विद्योपयोगिनम् ॥ ४ ॥
यस्मिन्नर्थे विधौयन्ते त्वादितव्यादि तद्धिताः ।
समासो वा भवेद्यच्च स उक्तः प्रथमा ततः ॥ ५ ॥

End:—

रात्राङ्गौ पुंसि विज्ञेयौ अङ्गो सुदिनपुण्यतः ।
पथोऽव्ययात् परः स्त्रीवे न कोरेवेति दर्शनम् ॥ ५६ ॥
सम्बन्धे कारके वृन्दे भावे गोत्रे परञ्च च ।
कथ्यन्ते तद्धिता रूढाः समासान्ताथया अपि ॥

Colophon:—

इति चाङ्गवृत्तिः समाप्ता ॥

The commentary begins :—

The commentator tries to explain away the Buddhism of the author :—

ग्रन्थादौ विप्रोपशमनाय शिष्टाचारपरिपालनाय चाङ्गदासो
अभौष्टदेवतां उपपन्नोक्तयति पूर्वोक्त्यादि ।
... ..
ननु विष्णुमौञ्जरं विज्ञाय सुगतदेवतां कथं वन्दते सत्त्वं या
यस्याभौष्टदेवता स तां वन्दते तथाच वन्दे बुद्धमिति पित्राङ्कुरः
वैष्णवो विप्र एव सुगतः कायस्य एव सौरो वणिगेव श्रैव
श्रृङ्गादिरेव भण्यते नान्य एव परात्महितसुखसिद्धये सम्यग् गतः
सुगतः सुगतशब्दो वैष्णव एव । अन्यथा वैष्णवानां प्रवृत्तिर्न-
स्यादिति कश्चित्
... .. षोडशसहस्रपरिमितो बौद्धग्रन्थविशेषः
पारमिता
... .. मञ्जुश्रीः सुगत इति त्रिकाण्डशेषे सुगतपर्याये
पाठात् चत्वारश्चैते माराश्चेते
चतुर्भाराः बौद्धमते देवमारो राजमारो
ब्रजमारो मनुष्यमार इत्येवंविधाश्चतुर्भाराः

The end of the commentary :—

असुदिनपुण्यत इति सुदिनं पुण्याहं अपथं कापथि चेति
कादेशः पथः विप्रं च विप्रथः । ५६ । इति चङ्गदासकृतो समासो-
द्देशः । सम्बन्ध इत्यादि वैष्णवो विप्रः श्रैवः कौस्तुभम् हारिद्रं
कर्म्मण्यण् कर्त्तरि वैयाकरणः करणे एकादशी सम्प्रदाने
अप्राप्तार्थकः अपादाने तद्धितो न दृश्यते समूहे काकानां समूह-
कालं भावे शुक्लता शुक्लत्वं शुक्लिमा अथयः सर्वस्मात् सर्वत्र
गोत्र इत्यपत्ये उपगोरपत्यमिति औपगवः परत्र च इत्युक्तेभ्यः
सम्बन्धादिभ्यो अस्मिन् तस्येदं तत्र भव तस्मिन् भवं तत्र साधु-
रित्यादि नगरस्येदं तत्र भवो वा नागरं समासान्तमहाराजः

नञा सुदुर्भ्यः प्रजायास्तु बज्रमौहावस्य एता अप्रजाः सुप्रजाः
 दुःप्रजाः । अन्याल्पाभ्यां मेघायाः मन्दमेघाः चकारादमेघा
 दुर्मेघाः तथा घर्मेस्य नान्तता अल्पाघर्मो च[न्]दनवद् गन्धौ
 ऽस्य चन्दनगन्धिः पक्षे चन्दनगन्धः वचासि दन्तस्य मनः शोभना
 दन्तास्येति सुदन्तं चतुर्दशौ ।

Colophon :—

इति चक्रदासकृतौ तद्धितोद्देशः ।

Post Colophon :—

लिखितं क्षेत्रपुरसंस्कृतममध्ये वैष्णवरघुनाथदासेन ।

संवत् १८१६ मास आश्विन वदौ २ द्वितीया ।

4415.

8923. *The Same.*

Substance, country-made paper. $12\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 23. In Tripāṭha form. Date, Samvat 1877. Character, modern Nāgara. Appearance, fresh. Complete.

Complete in 57 verses. The same as L. 2857, it omits the three Buddhist verses of maṅgalācaraṇa.

It begins with the 4th verse :—

यस्मिन्नर्थे विधौषन्ते त्यादितयादि तद्धिताः ।

समासो वा भवेद्यत्र स उक्तः प्रथमा ततः ॥

उक्तस्यार्थस्य गृह्णन्ति सङ्ख्यानन्यादयः परं ।

लिङ्गसंख्याविभक्तौस्तु कृत्तद्धितसमासकाः ॥

To the end :—

After the last verse given in L. 2857, the MS. has another verse.

सम्बन्धाः कारके वृन्दे भावे गोत्रपरत्र च ।

कथ्यते तद्धितारूढः समासान्ताख्यया अपि ॥

इति समासान्तोपदेशः बौद्धः पुरुष इत्यादि सूत्राण्यर्थिनीयं चङ्गदासीया व्याख्या व्यभवत् । सम्बत् १८७७ शके १७४१ प्रतिनिखितं रामचन्द्रपुरी सन्नासी । काश्यां मध्ये लक्ष्मिकुण्डसमिपे ।

The end of the tika :—

रात्राह्णशब्दौ समासान्तौ पुलिङ्गौ बोध्यौ । अहश्च रात्रिश्च अहोरात्रः एवमपराहः पूर्वाह्नः मध्याह्नः इत्यादि । अहन् शब्दः समासान्तः पुलिङ्गो भवति । एकश्च तदहश्चेति एकाहः द्वाहः । सुदिनपुण्याभ्यां न भवति सुदिनाहं पुण्याहं । पथ इत्यादि पथिन् शब्दः व्यययात्परः नपुंसकं भवति । न पथ्या इति अपथं । न कुर्वे इत्यादिः समासान्तः नपुंसकं पठ्यते प्रकारमिति चेत् भवति किम्वा न भवति । विशदः पथ्याः विपथः विपथं वा । ५६ । चङ्गदासकृत इति चङ्गदासकृत सूत्रानुमूलक समस्तोक्ता-नुक्तकार्दिविषयापरिबोधकमिद(स)मगमत् । सम्बन्ध इत्यादिः बुद्धो देवतास्येति ।

In the commentary to the 56th कारिका we have the following :—

यद्युपज्ञस्याथवोपक्रमस्य वार्थस्य प्रकाशो भवति तदा नपुंसक एव स्तः । चन्द्रोपज्ञं शसकव्याकरणं वेदोपक्रमं धर्मं चन्द्रेण वेदेन तेषां प्रथमतोऽव[त]रणं स्यात् ।

4416.

5576B. *The Same.*

Substance, palm-leaf. 15×1½ inches. Folia, 22. Lines, 6 on a page. In tripāṭha form. Character, Uḍiya of the early nineteenth century. Appearance, fresh. Complete.

Colophon :—

इति वैयाकरणजीवातौ चाकुसुमे समासोद्देशः ।

Both for the text and the commentary see L. 2857.

4417.

8468.

Substance, country-made paper. $9 \times 3\frac{1}{4}$ inches. Three batches of leaves. I, foll. 1 to 32 (of which foll. 25 to 31 are missing). II, 2 to 22; III, 34 to 79. Lines, 5 to 7 on a page. Character, Nāgara of the seven-teenth century. Appearance, discoloured.

I.

Begins :—

श्रीगणेशाय नमः ।

भू सत्तायां चित्ति संज्ञाने अत सातत्यगमने etc.

It is incomplete, ending :—

अथ ग्रथ संदर्भे ॥ आह लंभने ।

II.

Foll. 2-22—Part of Cāṅga-vyākaraṇa.

4A, इति सामान्योद्देशः ; 5A, इति व्याद्युद्देशः ; 6B, इति छदुद्देशः ; 8B, इति कारकोद्देशः ; 10A, इति समासोद्देशः (समासदेशः) ; इति कायस्थ श्रीचाङ्गदासकृत तद्विरोद्देशः समाप्तः ।

So far we have Kārikās of Cāṅgu.

Then follow the comments with illustrations, on the Kārikās.

It ends in the middle of the second case-ending.

III.

Foll. 34-79 :—

34B, इति कायस्थचाङ्गदासविरचिते सम्बन्धोद्देशे प्रथमोद्देशः ; 50B, इति श्रीकायस्थ-चाङ्गदासविरचिते द्वितीयस्याद्युद्देशः ; 63A, इति श्रीकायस्थ-चाङ्गदासकृतौ सम्बन्धोद्देशे तृतीयः छदुद्देशः यत्रार्थे नो विधीयन्ते अस्यायमर्थः ।

It ends abruptly :—

ऋते देवदत्तात् ऋते देवदत्तं ।

Herein the comm. only is given.

५. SĀRASVATA.

4418.

9593. सूत्रसप्तशती or सरस्वतीसूत्रम् ।

Sūtra-sapta-śatī or Sarasvatī-sūtram.

*Being sūtras (numbering 700), revealed by Sarasvatī to
Anubhūti-svarūpācārya.*

Substance, country-made paper. 11×6 inches. Folia, 5. Lines, 12 on a page. Extent in ślokas, 70. Character, Nāgara. Appearance, tolerable.

To the end of the chapter on Kṛdanta. Repeatedly printed.

4419.

9922. *The Same.*

Substance, country-made paper. 12×5 inches. Folia, 6. Lines, 10 on a page. Extent in ślokas, 64. Character, Nāgara. Appearance, old. Complete.

Colophon :—

इति कृत्यादः । इति श्रीवाणीप्रणीत सूत्राणां अष्टाध्यायो
समाप्तः ।

4420.

7888. *The Same.*

Substance, country-made paper. 9½×1½ inches. Folia, 12. Lines, 7 on a page. Character, modern Nāgara. Appearance, fresh. Date, Samvat, 1877.

The leaves are marked on the left hand upper margin, with the letters सू० पा० .

Colophon :—

इति कृत् सूत्रपादः समाप्तः ।

Post Colophon :—

संवत् १८७७ आ० शु० १२ च० ।

4421.

9020. *The Same.*

Substance, country-made paper. $10\frac{1}{4} \times 4\frac{1}{2}$ inches. Folia, 7. Lines, 10 on a page. Extent in ślokaś, 125. Character, Nāgara. Dated, Samvat, 1798. Old. Complete.

Complete in seven leaves. Dated samvat 1798.

Colophon :—

इति कृत्यवया समाप्ता । इति सरस्वती सूत्राक्त ? सूत्रसप्त-
शतम् समाप्तं शुभमस्तु ।

Post Colophon :—

समुक्तासो मतेर्वाचस्वाहता चतुरोचिता ।
सर्व्वव्याकृतिसञ्चारः कथं व्याकरणादृते ॥

संवत् १७९८ आषाढ सूदी २ औक्ताश्रीमध्ये लिखितं पठतं ब्राह्मण
गोपिनाथ ।

4422.

3302. *Commentary on the same.*

Substance, country-made paper. $9\frac{3}{4} \times 4\frac{1}{2}$ inches. Folia, 1 to 7, 1 to 2 and 1 to 3. Lines, 8 on a page. Character, Nāgara of the nineteenth century. Appearance, fresh.

The set of leaves from 1 to 3 begins :—

देवीं सरस्वतीं चैव नमस्कृत्य विशेषतः ।
औक्ताश्वदिनराजेन सूत्रव्याख्या प्रतन्यते ॥

पदे किम् । तत्र उत्तमिति वेङ्घातोः क्तप्रत्यये वचिस्त्वपीति संप्रसारणे
पूर्व्वरूपे उत्तमिति रूपम् ।

The set of leaves from 1 to 2 begins :—

औपक्षिराजाय नमः ।

यासुट् परस्मैपदेषु दातो छिन्न । यत्तु श्याशपरस्मैपदेऽव्ययेव सूत्रमस्तु
परस्मैपदं यतो विहितं तदादेः परस्मैपदे परे श्यासपो भवति ।

The set from 1 to 7 begins :—

श्रीगणेशाय नमः । भुवादयो घातवः । भूष वास भूवौ आदिश्चादि-
श्चादौ आदिशब्दयोर्यवस्थाप्रकारवाचिनोरेकशेष इत्यादि ।

4422A.

7210. *The Same.*

Substance, country-made paper. 10×5 inches. Folium, 1. Lines, 15, 10. Character, Jaina Nāgara of the nineteenth century. Appearance, fresh.

This leaf contains explanations of the first two ślokas of Anubhūti Svarupācārya's vṛtti or Sārasvatī-prakriyā.

Beginning :—

व्याख्या षट्प्रकारा भवन्ति ।

संहिता १ च पदं २ चैव पदार्थः ३ पदविग्रहः ४ ।

चालनं ५ प्रत्यवस्थानं ६ व्याख्या तत्रस्य षड्विधा ॥ १ ॥

अस्मिन् श्लोके अष्टौ पदानि सन्ति । तानि कानि ? प्रणम्य १
परमात्मानं २ etc., etc.

इति प्रथमश्लोकार्थः ; इति द्वितीयश्लोकार्थः ।

The scribe's note: गणि-दोल्लिखसागर-वाचनाय । (There are four lines more, containing a quotation.)

4422B.

11226. **सारस्वतप्रक्रिया ।** *Sārasvata-prakriyā.*

By Anubhūti-svarūpācārya.

Substance, country-made paper. Five leaves of a grammar marked, 39, 42, 43, 45, 48.

39th leaf Samāsa ; rest Taddhita. A fragment.

Post Colophon :—

श्रवत् १८५० समै नाम चैत्र सूरि दादशौ पुस्तकं समाप्तं ।

4423.11110. *The Same.**Being the Sārasvata-sūtras together with a commentary.**By Anubhūti-svarūpācārya.*

Substance, country-made paper. 11×6 inches. Folia, 43. Lines, 18 on a page. Character, modern Jaina Nāgara. Appearance, fresh. Complete.

Last Colophon:—

इति श्रीमत्परमहंसपरिव्राजकाचार्य-श्रीअनुभूतिस्वरूपाचार्य-
विरचिता सारस्वतौप्रक्रिया समाप्ता । तृतीय दृष्टिः ।

शुभमस्तु । श्रीरामाय नमः । श्रीकृष्णाय नमः etc..

For an analysis of this grammar see Oxf. 382 and see the introduction of Pada-candrikā by Govindācārya. Catal. No. 4443.

4423A.10876. *The Same.*

Substance, country-made paper. 10×5 inches. Folia, 3 to 38. Lines, 10 on a page. Character, Nāgara of the seventeenth century. Appearance, discoloured. Incomplete both at the beginning and at the end.

The arrangement of chapters is a practical one of Samjñā, Sandhi, Subanta, Śtri-pratyaya, Kāraka, Samāsa, in which the MS. comes to an end.

3A, इति संज्ञाप्रक्रिया । अधुना स्वरसन्धिर्विधीयते । दधि आनय इति स्थिते । इयं खरे । इवर्णो यत्त्वमापद्यते खरे परे । दध्य आनय इति तावद्भवति । हसे ऽह[ह]सः । खरात् परो रेफहकारवर्जितो हसो हसे परे द्विर्भवति । इति घकारस्य द्वित्वं । भवे जवाः । भसानां भवे परे जवा भवन्ति इति पूर्वघकारस्य दकारः । सर्वर्णत्वात् । वर्णो वर्णेश सर्वर्ण इति वचनात् । यथासंख्येन वा वक्तव्यः । खरहौनं परेण संयोज्यं । दधानयेति सिद्धं ॥

4424.

11058. *The Same.*

Substance, country-made paper. $9\frac{1}{2} \times 5$ inches. Folia, 24. Lines, 10, 11 on a page. Character, modern Nāgara. Appearance, fresh.

A mere fragment ending abruptly in the declension of एम् ।

One stray leaf about the declension of the words ending in ऊ in the masculine gender.

4425.

9910. *The Same.*

Substance, country-made paper. 12×6 inches. Folia, 7. Lines, 13 on a page. Extent in ślokaś, 150. Character, Nāgara. Appearance, old.

A fragment. To the end of the chapter on Sandhi only.

See I.O. Catal. Vol. II. p. 210B. No. 790.

4426.

9170. *The Same.*

Substance, country-made paper. 12×6 inches. Folia, 7. Lines, 10 on a page. Extent in ślokaś, 140. Character, Nāgara. Appearance, tolerable. Incomplete.

This codex contains the chapter on Sandhi of Sārasvatī-prakriyā by Anubhūti-svarūpa.

4427.

5585. *The Same.*

Substance, palm-leaf. $15\frac{1}{2} \times 1\frac{1}{2}$ inches. Folia, 147. Lines, 3, 4 on a page. Character, Uḍiya of the eighteenth century. Appearance, good.

To the end of the chapter on Samāśa.

4428.

7729. *The Same.*

A.

Substance, foolscap paper. 10×5 inches. Folia, 76. Lines, 7 on a page. Character, modern Jaina Nāgara. Appearance, fresh. Date, Samvat, 1938.

The first chapter complete.

Colophon :—

इति श्रीपरमहंसपरिव्राजकाचार्यविरचितायां सारस्वती-
प्रक्रियायां स्यादयः समाप्ताः । इति स्यादिप्रथमवृत्तिः संपूर्णा(ः) ।

Post Colophon :—

संवत् १९३८ मितौ माघ सुदी रविवार लौघीतं ऋ (The
name is blurred over with ink) भागौरघीतटे (The
name of the place, again, is blurred over with
ink) सुरयामल पठनार्थः ।

यादृशं पुस्तकं । etc., etc.

B.

Substance, country-made paper. 11×5 inches. Folia, 33. Lines, 11 on a page. Character, Jaina Nāgara. Date, Samvat, 1839. Appearance, discoloured.

The first chapter complete.

Colophon :—

इति स्यादिप्रथमवृत्तिः ।

Post Colophon :—

सन्वत् १८३९ वर्षे मितौ वैशाख कृष्ण ९ तिथौ शनौ क्लिखि-
तोयं ऋषिणा नंदचन्द्रेण मुनिना सुप्रिष्यपरमानंदपठनहेतवे ॥
श्रीमन्नागपुरवरे ॥

C.

Substance, country-made paper. 11½×5 inches. Folia, 27. Lines, 11 on a page. Character, modern Jaina Nāgara. Appearance, fresh.

The first chapter complete.

Colophon :—

इति स्यादिः प्रथमदृष्टिः ॥

D.

Substance, country-made paper. $10\frac{1}{4} \times 4\frac{1}{2}$ inches. Folia, 10. Lines, 13 on a page. Character, Jaina Nāgara. Appearance, discoloured.

A fragment of the first chapter.

Colophon :—

इति खरांताः पुंलिङ्गाः ।

E.

Substance, country-made paper. $10\frac{3}{4} \times 5$ inches. Folia, 21. Lines, 9 on a page. Character, modern Jaina Nāgara. Appearance, fresh.

The first chapter incomplete.

20B, अथ हसन्ताः पुंलिङ्गाः ।

It ends abruptly.

F.

Substance, country-made paper. $11\frac{1}{4} \times 5\frac{1}{2}$ inches. Folia, 12. Lines, 9 on a page. Character, modern Jaina Nāgara. Appearance, discoloured.

A mere fragment of the first chapter.

10A, इति व्यञ्जनसन्धिः ; 8, अथ विसर्गसन्धि निगद्यते ।

A fragment of the first chapter.

4429.

7800. *The Same.*

Substance, country-made paper. $13\frac{3}{4} \times 5\frac{1}{4}$ inches. Folia, 23. Lines, 15 on a page. Character, Jaina Nāgara of the eighteenth century. Appearance, discoloured. Incomplete at the end.

Last colophon in the incomplete MS. :—

21B, इत्याख्यातप्रक्रिया समाप्ता ।

4430.

11109. *The Same.*

Substance, country-made paper. 11×6 inches. Folia, 5. Lines, 18 on a page. Character, modern Nāgara. Appearance, fresh.

A mere fragment containing the beginning of Ākhyāta only.

Beginning :—

ॐ श्रीमते रामानुजाय नमः ।
 लक्ष्मीवृत्सिंहौ प्रणिपत्य काश्यां
 बुधांश्च पद्माकरभट्टमुख्यान् ।
 सारस्वतीयं च तिबादिवृत्तिं
 क्रमास्त्रिखेयं गणपप्रसादात् ॥

अथाख्यातप्रक्रिया निरूप्यन्ते ।

See Lz. 771.

4431.

273. *The Same.*

Substance, country-made paper. 9½×5 inches. Folia, 51. Lines, 11 to 15. Extent in slokas, 1,350. Character, Nāgara. Date, Samvat 1784. Appearance, old.

A fragment containing the Ākhyāta chapter only.

End :—

धातूनामप्यनन्तत्वात् नानार्थत्वाच्च सर्व्वथा ।
 अभिधातुमशक्यत्वात् आख्यातव्यापनैरलम् ॥

Colophon :—

इत्यनुभूतिस्त्रि[रु]पाचार्य्यविरचितायां सारस्वतौप्रक्रियायां
 आख्यातप्रक्रिया समाप्ता ।

Post Colophon :—

संवत् १७८४ वर्षे नाम आसाढ़मासे कृष्णपक्षे काश्यां सौ वाश्वरे
 काश्यां मध्ये लिख्यते इदं वैयाक[र]णं ।

4432.9420. *The Same.*

Substance, country-made paper. 11 × 5½ inches. Folia, 31. Lines, 12 a page. Extent in ślokas, 750. Character, Nāgara. Date, Samvat 6. Appearance, old.

Incomplete, from “विभक्तिर्विभाष्यते” to the end of the 1st half (तद्धितप्रक्रिया) ।

Post Colophon :—

लिखितं गोविंदराय पठनार्थं काकाराम ब्राह्मण । संवत्
१६०६ मिति मचशिर शुदि एकादशौ चंद्रवारा + वारां पुस्तक
लिखी रायकेकोटमध्ये । शुभं इत्यादि ।

4433.9178. *The Same.*

Substance, country-made paper. 10 × 5 inches. Folia, 45. Lines, 12 a page. Extent in ślokas, 900. Character, Nāgara. Appearance, erable.

This codex contains the chapters on Ākhyāta and rt only.

4434.9162. *The Same.*

Substance, country-made paper. 13 × 6 inches. Folia, 67. Lines, 12 a page. Extent in ślokas, 1,025. Character, Nāgara. Appearance, erable.

It begins thus :—

श्रीगणेशाय नमः ।

अथाख्यातप्रत्यया निरूप्यन्ते धातोर्वच्यमाणप्रत्यया धातोर्ज्ञेयाः ।

आदिः भू सत्त्वायामित्यादिशब्दो धातुसंज्ञो भवति ।

सत्त्वायां मङ्गले वृद्धौ निवासे व्याप्तिसम्पदोः ।

अभिव्याप्तौ च शक्तौ च प्रादुर्भावे गतौ च भूः ॥ इत्यादि ।

It ends thus :—

घातूनामनन्तत्वात् नानार्थत्वाच्च सर्व्वथा । अभिधानमशक्य-
मित्यलमाख्यातख्यापनेन ।

The Last Colophon runs thus :—

इति श्रीअनुभूतिस्वरूपभट्टाचार्यविरचिते सारस्वताख्ये व्याक-
रणे द्वितीयवृत्तिः समाप्ता ।

4435.

9163. *The Same.*

Substance, country-made paper. 12×5 inches. Folia, 59. Lines, 8 on a page. Extent in ślokas, 950. Character, Nāgara. Date, Samvat 1913. Appearance, tolerable.

Colophon :—

इति सारस्वते कृतप्रक्रिया ।
स्वरूपांतोऽनुभूत्यादि शब्दोऽभूद् यत्र सार्थकः ।
स मस्कारौ शुभां चक्रे प्रक्रियां चतुरोचितां ॥ १ ॥
अवताद् वो ह्ययौवः कमलाकर ईश्वरः ।
सुरासुर-नराकार-मधुपा-पीतपङ्कजः ॥ २ ॥
इति सारस्वतौ प्रक्रिया समाप्ता ।

Post Colophon :—

शुभमस्तु संवत् १९(०)१३ ॥ पुस्तकं काकारामेण पठनार्थं
रत्नावन्द काश्मीरे पण्डितेन शुभमस्तु सर्व्वजगतः ।

4436.

9451. *The Same.*

Substance, country-made paper. 9×4 inches. Folia, 29. Lines, 7 on a page. Extent in ślokas, 392. Character, Nāgara. Appearance old.

This MS. contains the chapter on Kṛt of the Sārasvata-prakriyā, the most approved exposition of Sārasvata-sūtras, by Anubhūti-svarūpācārya.

4437.

8761. *The Same.*

Substance, country-made paper. 11×5 inches. Folia, 20. Lines, 13 on a page. Extent in ślokas, 600. Character, Nāgara. Dated, Samvat 1865. Fresh. Complete. (Kṛt only.)

Complete in twenty leaves.

It begins :—

निजजनेर्विधिना निखिलापदो
भटिति यो विनिवर्त्तयति स्मृतः ।
जलधिजा परिस्मृता लालमो
नरहरिः कुरुतां जगतां शिवं ॥
कृत् कर्त्तरि । वक्ष्यमाणा प्रत्ययाः कृतञ्चकास्ते कर्त्तरि भवन्ति ।

It ends :—

लोकाच्छेषस्य मिद्धिरिति वक्ष्यति । यथा मातरादेः ।
अवतादो हयग्रीवः कमलाकर ईश्वरः ।
समस्कारौ शुभाक्षणे प्रक्रियां चतुर्दितां ॥
अवतादो हयग्रीवः कमलाकर ईश्वरः ।
सुगसुर-नराकार-मधुपा पीतपङ्कजः ॥

Colophon :—

इति श्रीसारस्वतप्रक्रियायां अनुभूतिस्वरूपाचार्यविरचितायां
कृदन्तप्रक्रिया समाप्ता । समाप्तोऽयं सागस्तो व्याकरणः ।

Post Colophon :—

श्रीः । सम्बत् १८६५ कार्तिकमाने कृष्णपक्षे तिथौ च एकादश्यां
भवेत् रविवारेण संयुक्ते लिखिताच्च मया विभो । इदं पुस्तकं
लिप्यकृतं अमिदमिष्य मिहन्द्रावाद मध्ये ।

4438.

411. *The Same.*

Substance, country-made paper. 10½×5 inches. Folia, 37, the 1st leaf missing. Lines, 14 on a page. Extent in ślokas, 1,200. Character, Nāgara. Appearance, old.

To the end of the Kṛdanta chapter.

4439.

4119. *A commentary on the same.**By Puñjarāja.*

Substance, palm-leaf. 14 × 1½ inches. Folia, 84 by counting. Lines, 5 on a page. Character, Udiya of the early eighteenth century. Appearance, oldish. Incomplete at the end.

Beginning :—

आनन्दैकनिधिं देवं अन्तरायतमोरविम् ।

दया-निलयिनं वन्दे वरदं हिरदाननम् ॥

वाग्देवतायास्वरणारविन्दमानन्दसान्ने हृदि सन्निधाय ।

श्रीपुञ्जराजः कुशते मनोज्ञां सारस्वतव्याकरणस्य टीकाम् ॥

इह ग्रन्थकर्त्ता निरन्तरायमौष्णितार्थसिद्धौ शिष्टाचारप्रतिपालनाय च
इष्टदेवतानमस्काररूपमङ्गलाचरणपूर्वकं श्रोत्रप्रतिपत्तिद्वारा स्वप्रयोजनं चिकीर्षितं
प्रतिजानीते ।

प्रणम्य परमात्मानं बालघौष्टद्विसिद्धये ।

सारस्वतीमृजुं कुर्वे प्रक्रियां नातिविस्तराम् ॥

The leaves are not marked.

Colophons :—

इति श्रीपुञ्जराजनिर्मितायां सारस्वतटीकायां

संज्ञाप्रकरणां एतच्चतुरक्षमत्कारि निवृत्तं ।

इति श्रीपुञ्जराजेन विददम्बुजभानुना

सारस्वतस्य टीकायां स्वरसन्धिर्निरूपितः ॥

इति प्रकृतिभावोऽयं सूत्रव्याख्यानसारतः ।

विदुषा पुञ्जराजेन संहितैव निरूपितः ॥

इति सारस्वतनाम्नो व्याकरणस्यास्य टीकायां ।

सुधिया व्यञ्जनसन्धिर्निरूपितः पुञ्जराजेन ॥

इति सारस्वतटीकां विरचयता पुञ्जराजेन ।

ग्रन्थनिबन्धानुगतां विसर्गसन्धेर्निरूपणं विहितम् ॥

इति श्रीश्रीमालान्वय-तिलक-पुञ्जकृतिभुजा
 विशेषव्याख्यानप्रवणहृदयाङ्गादिवचसा ।
 कृतायां टीकायामिह समुपादिष्टाः कृतवतः
 खरान्ताः पुंलिङ्गाः [पि]पठिषुप्रिशुवाकृसिद्धिविधये ॥
 इति खरान्ताः स्त्रीलिङ्गाः खादिकार्यविधानतः ।
 सारस्वतस्य टीकायां पुञ्जराजेन दर्शिताः ॥
 इति सारस्वतवृत्तौ विदुषा श्रीपुञ्जराजेन ।
 स्तौवाः खरान्तशब्दा विभक्तिकार्याय निर्दिष्टाः ॥
 इति सारस्वतविद्वत्तौ श्रीपुञ्जराजेन सुधिया ।
 शब्दाः पुंमि हंसन्ता विभक्तिकार्येण निर्दिष्टाः ॥
 इति स्त्रीलिङ्गशब्दानां हंसन्तानां विभक्तिषु ।
 विदुषा पुञ्जराजेन साधनप्रक्रियोद्यता ॥
 इति स्तौवे हंसन्तानां शब्दानां रूपसञ्चयाः ।
 श्रीमालकुलदौपेन पुञ्जराजेन दर्शिताः ॥
 सारस्वतस्य टीकायां सुधिया पुञ्जभूभुजा ।
 यथा ग्रन्थं समासानां प्रक्रियेति निरूपिता ॥
 इत्युदारमतिना सारस्वतीसूत्रवृत्तिविद्वत्प्रवता ।
 पुञ्जराजविभुना सविस्तरं कारकप्रकरणम् ॥
 इति युग्मद्वन्द्वयनिरूपणं पुञ्जराजेन ।
 सारस्वतस्य वृत्तौ सम्मतमवलम्ब्य युक्तितोऽभिहितम् ॥

The MS. is complete. ✓

See Fol. No. 81, where it is stated that both the father and uncle of the author were ministers under Ghiyasuddin Tuglack. The authority for the statement is, however, not cited there. If the fact is well grounded, the commentator must have lived at the end of the 14th century and not at the end of the 15th century as Aufrecht thinks as Ghiyasuddin, under whom his father and uncle served, was on the throne of Delhi from 1321 to 1325 A.D

4440.

8762. *The Same.*

Substance, country-made paper. $9\frac{1}{2} \times 4$ inches. Folia, 61. Lines, 8 on a page. Extent in ślokas, 900. Character, Nāgara. Fresh. Incomplete

Ending with the declension of the word आशिष् ।

It begins :—

आनन्दैकनिधिं देवमन्तरायतमो रविं etc.

See I.O. p. 212B, No. 801.

Puñjarāja appears to have been a Śrīmālī Brāhmaṇa, that is, belonging to the section of Brāhmaṇas in South-west of Jodhpura to which the poets Māgha belonged. He helped जीवननवेन्द्र to acquire the kingdom of Mālava (?).

In the comm. on the Maṅgalācaraṇa śloka Puñjarāja, explaining on the word सांख्यी, says that some people think that the Sūtras are new, but this cannot be true, for Nāgendrapurī says that Sarasvatī revealed the Sūtras to Anubhūti.

In leaf 3A, occurs the following :—

सूत्र सप्तशतीं यम्य ददौ साक्षात्संख्यी ।

अनुभूतिसंख्याय तस्मै श्रीगुरवे नमः ॥

इति नागेन्द्रपुरीयश्रीचरणैस्तत्त्वात् ।

4440A.

6645. *The Same.*

Substance, foolscap paper. 10×5 inches. Folia, 167. Lines, 13 on a page. Extent in ślokas, 4175. Character, modern Nāgara. Appearance, fresh.

An incomplete commentary on Sāraśvata grammar. The first section only.

Beginning:—

श्रीवैतरागाय नमः । ब्रह्मात्मिकायै ।
 नमोस्तु सर्वकल्याणे पद्मकान [न] भास्वते ।
 जगत्त्रितयनाथाय पराय परमात्मने ॥
 नमः श्रीगुर(रू)वे चारु(रू)बुद्ध(घ)ये दत्तसिद्धये ।
 मतिप्रदानश्रौलायै सरस्वत्ये नमो नमः ॥

अथ श्रीमत्परमहंसपरिव्रजजगत्पाचार्यः श्रीअनुभूतिस्वरूपाचार्यः
 निःशेषविघ्नसंघातशान्तिथे सत्त्वपि देवेष्वपरेष्वैहिकामुष्मिकफललिप्तुः
 तांश्च फलदयदानात्तमानपास्य भगवद्भक्त्युत्प्रेक्षकं सारस्वतीं
 प्रक्रियां चिकीर्षुः सरस्वतीदत्तवरः ; आदावेव प्रस्तावनाप्रलोकमाह ।
 प्रणम्येत्यादि ।

The pencil note in 79B, giving the scribe's name and the date of copying:—

सं १९२६ प्रवर्त्तमाने माघवमासे तिथौ ८ लिखितं मनो-
 मोहनानाल्येन सु० ज्जीमगजभागीरथैस्त + + +

Colophon:—

इति सांबोधिकायां तद्धितदीपिका संपूर्णा(ः) ।
 इति सारस्वतीटीकायां प्रथमवृत्तिः संपूर्णा ॥

4441.

10230. सारप्रदीपिका । *Sāra-pradīpikā.*

*Being a commentary on Anubhūti-svarūpācārya's Sārasvata-
 prakriyā by Jagan-nātha.*

Substance, country-made paper. 9½ × 4 inches. Fragmentary, with leaves marked 2, 10, 11, 27 to 32, 40, 43 to 46, 48, 50, 63, 100 111, 112, 114, 119, 120 to 122. Lines, 9 on a page. Character, Nāgara. Date, Samvat 1874. Appearance, old and worn out.

2A, अहमनुभूतिस्वरूपाचार्यः सारस्वतीं प्र[क्रियां] + + +
 प्रयोगानुसूलसूत्रक्रमां कुर्वन् इत्यन्वयः etc., etc.

The following colophons are found in the fragment :—

29B, इति सारप्रदीपिकायां खरान्तपुंसकलिङ्गप्रकाशः ; 32B, इति सार-
प्रदीपिकायां खरान्तपुंसकलिङ्गप्रकाशः ; 40B, हसन्तपुंसकलिङ्गप्रकाशः ;
50B, ०स्त्रीप्रत्ययप्रकाशः ; 100B, इति इच्छार्थप्रकाशः ;

The commentary ends :—

मतान्तरेषु विशदन् गृहीत्वा शब्ददोरकान् ।

जगन्नाथेन विशदा कृता सारप्रदीपिका ॥

स जयति नरसिंहः स्वप्रभाव्याप्तविश्वो

निजजनमनुकम्पासस्मितं वीक्ष्य रक्षन् ।

यदुपरिनिर्गच्छैस्तैस्तारकागामशेषैः

शिरसि कुसुममालाश्रौरलम्भि प्रभाभिः ॥

Last Colophon :—

इति श्रीमदृजगन्नाथविरचिता संग्रहटीका सारप्रदीपिका
नाम्नी संपूर्ण समाप्त ।

Post Colophon :—

शुभमस्तु संवत् १८७४ श्लोकसंख्या २२५० ।

4442.

4185. प्रभावत्याख्य-सारस्वतीवृत्तिपञ्जिका ।

Prabhāvatī a commentary by Kṛṣṇa-nātha.

Substance, country-made yellow paper. 16½ × 4 inches. Folia, 11†66.
Lines, 6, 7 on a page. Character, Bengali in a modern hand. Appearance, fresh.

Two chapters only, Taddhita and Ākhyāta, each separately paged. Taddhita contains 11 leaves and Ākhyāta 66.

Taddhita begins :—

गुर्वङ्गिजलजं फुल्लं प्रगम्य कृष्णशर्मेणा ।
 तायते मोक्षदं श्रील-तद्धितस्य प्रभावती ॥
 अथ तद्धित इति ॥ तेषां हितस्तद्धितः ॥

But Taddhita does not actually come to an end in the 11th leaf. There are two leaves more, marked 1 and 2. In the third line of the first leaf Taddhita comes to an end :—

इति सारस्वतीवृत्तिपञ्जिकायां प्रभावत्यां तद्धितविवेचना ।

The two leaves contain the following colophons :—

1A, इति शिक्षासूत्राणि; 2A, इति परिभाषासूत्राणि; 2B, the last colophon: इति बलावलसूत्राणि ।

The Pañjikā of Ākhyāta begins thus :—

प्रगम्य जगतौकान्तं पञ्जीनाम्ना प्रभावती ।
 मया सारस्वतीवृत्तेर्याख्या तस्या वितन्यते ॥

Colophon :—

इति सारस्वतीवृत्तिपञ्जिकायां प्रभावत्यामाख्यातविवेचना ॥

4443.

3793. पदचन्द्रिका *Pada-candrikā* सारस्वतभाष्यटीका ।

by Govindācārya.

Substance, country-made paper. $17\frac{1}{4} \times 3\frac{1}{4}$ inches. Folia, 86, of which 2-4 missing. Lines, 8 on a page. Extent in ślokaas, 2,700. Character, Bengali. Date, Saka 1615. Appearance, discoloured and worn out. Complete.

Colophon :—

इति गोविन्दाचार्यविरचिता सारस्वतभाष्यटीका समाप्ता ।

Post Colophon :—

इषुक्ततरुसगोत्रा सम्मि ते प्राक्वर्षे
बुधजनहृदि रम्या चन्द्रिकायै पदानाम् ।
इयमपि परिलेख्या भाष्यटीका मनोज्ञा
हरवधूपदयुग्मं कालिदासेन गत्वा ॥

The commentary was written in Śaka 1521=1599.

Beginning :—

ॐ नमो गणेशाय ।

+ + परापि यत्पादवन्दनात् सुलभा नृणां ।
नारायणं जगद्योनिं तं नमामि श्रियान्वितम् ॥
अज्ञानतिमिरं हन्ता ज्ञानदीपेन यो मम ।
गुरुं श्रीकान्तमाचार्यं प्रणमाम्यात्मदेवतम् ॥
श्रीसारस्वतभाष्यस्य टीका गोविन्दप्रश्मणा ।
बालकानां प्रबोधाय तन्यते पदचन्द्रिका ॥
सूत्राणि भाष्यकारोक्त-सूत्रार्थादौनि कृत्स्नतः ।
सारस्वतानां सूत्राणामध्यायाः पञ्चकोर्त्तिताः ॥
पादोऽध्यायोऽस्य संज्ञायां सन्धौ चत्वार एव च ।
नाम्नां विभक्तिकार्येषु त्रयः स्त्रीप्रत्ययैः सह ॥
एकैकशः कारकेषु समासे तद्धिते तथा ।
अष्टो पादास्तथाख्याते कृत्येकः परिकीर्तितः ॥
सूत्राणि भाष्यकारोक्त-सूत्रार्थादौनि कृत्स्नशः ।
विलिख्यात्र यथाज्ञानं तेषां व्याख्या विधीयते ॥
असाध्वपि क्वचित् व्याख्यां यद्यत्राल्पधिया मया ।
बहुत्वात् पदशास्त्राणां तत् क्षन्तव्यं मनैषिभिः ॥
यथाशब्दे श्रुत्याचारात् समाप्तिप्रतिबन्धकविप्लवारणार्थं
श्रीविष्णोर्नेतिरूपमङ्गलमाचार्य्यश्रुतत् प्रतिजानीते ।
सिद्धिं प्रापुर्वमाराध्य मगधवं मुनिसत्तमाः ।
सारस्वतानि सूत्राणि गत्वा तं विदुषोभ्यहम् ॥

For another commentary on the same bhāṣya see H.P.R., Vol. III, 344.

This contains the Ākhyāta and Kṛt sections only.

65A, इति श्रीगोविन्दाचार्यविरचितायां सारस्वतभाष्यटीकायां पद-
चन्द्रिकाख्यायां व्याख्यातेऽष्टमः पादः ।

Post Colophon :—

हृदिमे(?)प्रगिरिजापदाब्जयुगलं वाष्काप्रदं शोभनम्
नत्वा तत्परमास्पदं सुखमयं प्राप्तुं यशश्चामलम् ।
टीकेयं बुधरञ्जिनी विलिखिता श्रीकालिदासेन सा
विख्यातिः पदचन्द्रिकेति विहिता भाष्यस्य यस्या बुधैः ॥

Then begins the Kṛt section which goes to the end of the MS.

The date of the composition of the commentary :—

अकारि सारस्वतभाष्यटीका
द्विजेन वारेन्द्रकुलोद्भवेन ।
गोविन्दनाम्ना पदचन्द्रिकेयं
आपन्नवागेन्दुमते हि शक्ते ॥ 1521 of the Śaka Era.

It ends thus :—

शिरस्यङ्गलिमाधाय या चैयं बुधस्तप्तमाः ।
भवद्भिः परिपाल्येत मत्कृता पदचन्द्रिका ॥

4444.

4021. *The Same.*

Substance, country-made paper. $17\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 2 to 81. Lines, 8 on a page. Character, Bengali of the eighteenth century. Appearance discoloured. Incomplete both ends.

6A, इति श्रीगोविन्दाचार्यविरचितायां सारस्वतभाष्यटीकायां पदचन्द्रिकाख्यायां प्रथमः पादः ।

74A, इति श्रीगोविन्दाचार्यविरचितायां सारस्वतभाष्यटीकायां पदचन्द्रिकायां नामप्रकरणे चतुर्थः पादः ।

Then come the Samāśas. The present MS. goes to the Ṣaṣṭhī Samāśa in which it comes abruptly to an end.

4445.

4526. *The same with the text* सारस्वतभाष्य ।

Substance, country-made paper. 13 × 3½ inches. Folia, Comm.: 128, Text: 93 with the first page missing. Lines, 9 on a page. Character, Bengali. Date, Śaka 1642. Appearance, old.

126B, इति श्रीगोविन्दाचार्य-विरचितायां सारस्वतभाष्यटीकायां पद-चन्द्रिकायां व्याख्याते चतुर्थः पादः ।

Bhāṣya Text :—

3A, इति सारस्वतभाष्ये संज्ञायां प्रथमः पादः ।

93B, इति सारस्वतभाष्य प्रक्रिया समाप्ता ।

Post Colophon :—

श्रीगङ्गाहरिप्रभूतः पुस्तकमिदं स्वाक्षरं प्रकाश्यात् १६४२ ।

The Bhāṣya is an unique work described here for the first time.

4446.

8763. सारस्वतप्रक्रिया तिवादिवृत्तिः ।

Sārasvata-prakriyā Tib-ādi-vṛtti.

Substance, country-made paper. 11 × 5 inches. Folia, 43. Lines, 10 on a page. Extent in ślokaś, 850. Character, Nāgara. Fresh.

Incomplete. Forty-three leaves only ending with भावकर्म्म ।

The work begins :—

लक्ष्मीं नृसिंहं प्रणिपत्य काश्यां

दृढांश्च पद्माकरभट्टमुख्यान् ।

सारस्वतीयाश्च तिवादिवृत्तिं

क्रमाश्लिखेयं गणपप्रसादात् ॥

अथ व्याख्यातप्रक्रिया निरूप्यते ।

As the word मही or महीध appears at the left hand side of every leaf, the MS. appears to be the second part of the text of Mahidhara-vṛtti of the Sārasvata Vyākaraṇa. But it generally agrees with Catal. No. 4430.

4446A.

11177. *The Same.*

Substance, country-made paper. $11 \times 4\frac{1}{2}$ inches. Folia, marked 1 to 7, of which the second is missing, and 25 to 28. Lines, 7 to 10 on a page. Character, modern Nāgara. Appearance, fresh. One stray leaf.

A mere fragment of Sārasvat grammar.

Beginning :—

अथाख्यातप्रक्रिया निरूप्यते ।

धातोः इदमधिक्रियते ॥ आदिः क्रियावचनो आदिर्धातुसंज्ञको
भवति ॥ आदनुदात्तङितः अनुदात्ततो ङिञ् धातोरात् ॥

SIDDHĀNTA-CANDRIKĀ.

4447.

9157. सिद्धान्तचन्द्रिका । *Siddhānta-candrikā*.

By Rāmāśrama.

Substance, country-made paper. 12×5 inches. Folia, 97. Lines, 9 on a page. Extent in ślokas, 1,000. Character, Nāgara. Date, Samvat 1913. Appearance, old.

This codex contains only the first part, from the beginning to the end of Taddhita. It seems to be a commentary independent of that of Anubhūti-svarupa on the Sārasvata grammar.

4448.

7731. *The Same.*

I.

Substance, country-made paper. 10×4½ inches. Folia, 33. Lines, 15 on a page. Character, Nāgara of the seventeenth century. Appearance, discoloured.

The work is complete in two *ardhas*, the first comprising the Subanta section; the second the Ākhyāta and Kṛdanta sections. See I.O. Catal. No. 807–810, and L. 2919.

The present manuscript goes up to a portion of the Ākhyāta (अस गतिदौष्ट्यादानेषु). The first half ends in fol. 25B:—

इति श्रीरामचन्द्राश्रमविरचितायां सिद्धान्तचन्द्रिकायां सुबतं संपूर्णम् ।
प्रथमदृष्टिः समाप्ता । अथाख्यातप्रक्रिया निरूप्यते ।

II.

Substance, country-made paper. 10×4½ inches. Folia, 39 to 69. Lines, 11 to 13 on a page. Character, Nāgara. Date, Samvat 1878. Appearance, old, discoloured and pasted.

From “अनुबन्धु अद्यःपतने” of the Ākhyāta to the end.

Colophon :—

इति श्रीरामचन्द्राश्रमविरचिता सिद्धान्तचन्द्रिका ।

Post Colophon :—

संवत् १८७८ रा अश्विन सितत्रयोदश्यां अलेखि पृथ्वी
श्रीष्टौचन्द्रजी तत् शिष्य हरकरण लिपीकृत्यं कृष्णगड ।

III.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 32. Lines, 13 on a page. Character, Jaina Nāgara. Date, Samvat 1849. Appearance, discoloured.

The first half complete.

Colophon :—

०पूर्वाद्धि समाप्त ।

Post Colophon :—

संवत् १८४९ अश्विनकृष्णत्रयोदश्यां भृगुवासरान्वितायां इदं
पुस्तकं सिद्धान्तचन्द्रिकायां मया दुलिरामश्रमणेन स्वार्थं प्रार्थ वा
ब्रह्मावर्तद्वेत्ते गंगा भागीरथ्यां तटे पुस्तकं समाप्तम् श्रीरामार्पणमस्तु ।
श्रीराम ॥ यादृशं पुस्तकं, etc., etc.

IV.

Substance, country-made paper. $11\frac{1}{2} \times 5$ inches. Folia, 49. Lines, 11 on a page. Character, Jaina Nāgara. Date, Samvat 1866. Appearance, fresh. Complete.

The second half complete.

Colophon :—

इति श्रीरामचन्द्राश्रमविरचिता सिद्धान्तचन्द्रिका समाप्ता ।

Post Colophon :—

मिति पौषवदि ७ भृगुवासरे संवत् १८६६ शके १७७२ ।

V.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 10. Lines, 13 on a page. Character, Jaina Nāgara. Appearance, discoloured.

A mere fragment going up to चिह्नम् ।

VI.

Substance, country-made paper. 10×5 inches. Folia, 22. Lines, 9 on a page. Character, Jaina Nāgara. Date, Samvat 1896. Appearance, fresh.

Colophon :—

इति श्रीरामचन्द्राश्रमविरचिता सिद्धान्तचन्द्रिका समाप्ता ।

The Kṛdanta section only.

Post Colophon :—

संवत् १८९६ का वार + मीति चैत सूक्ष्मपक्ष ९ रामशामि
राजपुरमध्ये ॥ श्रीमण्डाचार्यमुखाको लोपिकृतं वासौराम ।

VII.

Substance, country-made paper. $10\frac{1}{2} \times 5\frac{1}{2}$ inches. Folia, 41. Lines, 10 on a page. Character, Jaina Nāgara of the nineteenth century. Appearance, discoloured. Complete.

From the beginning to the end of Kāraka. 41A (line 1), इति विभक्त्यर्थः । It ends abruptly in the beginning of Samāsa.

VIII.

Substance, country-made paper. $10\frac{1}{2} \times 5\frac{1}{2}$ inches. Folia, 29. Lines, 12 on a page. Character, modern Nāgara. Appearance, fresh.

From the beginning to Alup Samāsa.

IX.

Substance, country-made paper. $10\frac{1}{2} \times 5$ inches. Folia, 47 to 103. Lines, 13 on a page. Character, modern Jaina Nāgara. Date, Samvat 1890. Appearance, fresh.

The last half (defective in the beginning: from लोट् विभक्ति) ।

Last Colophon :—

इति श्रीरामचन्द्राश्रमाचार्यविरचितायां सिद्धान्तचन्द्रिकायां
तृतीयवृत्तिः संपूर्णा समाप्ता ।

Post Colophon :—

संवत् १८६० का वर्षे मासोत्तमकार्तिके मासे शुभे कृष्णे पक्षे
षष्ठी ६ रविवासरे लि० श्रीपार्श्वचन्द्रसूरिगच्छे ऋ० रूपचन्द्रमुनि
श्रीमहिमापुरे श्रीमदज्ञितनाथजिनप्रसादात् सदा शुभं भवेदिति
श्रीऋ० गंभीरचन्द्रकस्य हेतवेदं पुस्तिकाः लिखिताः ।

X.

Substance, country-made paper. $10\frac{1}{2} \times 5$ inches. Folia, 37. Lines, 13
on a page. Character, modern Jaina Nāgara. Date, Samvat 1900.
Appearance, fresh.

The first half complete.

Colophon :—

सिद्धांतचन्द्रिकायां सुवतं संपूर्णम् ।

Post Colophon :—

श्रीरत्न । कल्याणमस्तु । सम्वत् १९०० वर्षे शके १७६५
प्रवर्त्तमाने मासोत्तममासे भाद्रपदमासे कृष्णपक्षे तिथौ ८ अष्टम्यां
दैत्यगुरुवारे लिपौकृतं ऋषिरामनाथेन वनेडानगरे खपठनाथे
बृहन्नागोरी लुंकागच्छे ।

XI.

Substance, country-made paper. $10\frac{1}{2} \times 5$ inches. Folia, 37 to 60.
Lines, 9 on a page. Character, modern Jaina Nāgara. Date, Samvat
1900. Appearance, fresh.

From the last few lines of Curādi to the end of
Ākhyāta.

Colophon :—

इति ० आख्यातः समाप्तः ।

Post Colophon :—

सम्वत् १९०० वर्षे शके १७६५ मासोत्तममासे आश्विनमासे
कृष्णपक्षे तिथौ १४ लि० ऋषि ।

(The name is blurred over with ink.)

पठनाथे वनेडानगरे बृहन्नागोरी लुंकागच्छे ।

4449.

7737. *The Same.*

Substance, country-made paper. $9 \times 4\frac{1}{4}$ inches. Folia, 182. Lines, 10 on a page. Character, Nāgara. Date, Samvat 1846. Appearance, discoloured. Complete.

73B, इति श्रीमद्रामचन्द्राश्रमविरचितायां सिद्धान्तचन्द्रिकायां सुवन्तं सम्पूर्णमिति । प्रथमदृष्टिः समाप्ता ।

Last Colophon :—

182B, इति श्रीरामचन्द्राश्रमविरचिता सिद्धान्तचन्द्रिका समाप्ता ।

Post Colophon :—

मिति चैत्र वदि ११ वृहस्पत्वासरे सम्बत् १८४६ लिपिकृत
सवाइ जयनगरमध्ये ।

4450.

9182. *The Same.*

Substance, country-made paper. 12×7 inches. Folia, 64. Lines, 10 on a page. Extent in ślokas, 1,200. Character, Nāgara. Date, Samvat 1892. Appearance, tolerable.

This codex contains only the first part.

See L. 2919, Vol. IX, p. 34.

Post Colophon :—

शुभमस्तु फलं संवत् १८९१ । मितौ आषाढ वदि ८ ।

4451.

8757. *The Same.*

Substance, country paper. $11\frac{1}{2} \times 4\frac{1}{4}$ inches. Folia, 48, of which 32, 33 are missing. Lines, 9 on a page. Extent in ślokas, 800. Character, Nāgara. Old. Incomplete.

To the end of the chapter on तद्धित ।

The Colophon:—

इति श्रीरामचन्द्राश्रमाचार्यविरचितायां सिद्धान्तचन्द्रिकायां
तद्धितप्रक्रिया पूर्वाङ्गवृत्तिः सम्पूर्णा ।

Post Colophon:—

सम्बत् १८४६ यादृशं पुस्तकं दृष्टं तादृशं लिखितं मया, etc.

कार्तिकशुक्लपक्षे तिथौ त्रयोदश्यां शनिवासरे मकसुदावादपक्षे
महाराजसुन्दरसिंहस्य ठाकुरमन्दिरे लिखितमिदं पुस्तकं बलराम-
मिश्रेण उत्कलवासिना खपठनार्थं सुभं वो भूयात् । शुभमस्तु ।

It ends differently from L. 2919.

On leaf 47B occurs the following:—

कर्मेत्यतिहरे सर्वोदेवा द्वित्वं समासवच्च बङ्गलं । बङ्गलग्रहणात् अन्य-
परयोर्न समासवत् इतरशब्दस्य तु नित्यं समासवत् । असमासवद्भावे पूर्वपद-
स्याया विभक्तेः सिरादेशो वाच्यः । अन्योन्यं विप्रा नमन्ति अन्योन्यौ अन्योन्यान्
अन्योन्येन कृतं अन्योन्यस्मै दत्तं इत्यादि “अन्योन्येषां पुष्करैरामृशन्त” इति माघे
परस्परं वाचस्पत्यादित्वात्सुः इतरेतरं इतरेतरेणेत्यादि । स्त्रीनपुंसकयोश्चत्तर-
पदस्याया विभक्तेरामभावो वा अन्योन्यां अन्योन्यं परस्परं परस्परं इतरेतरं
इतरेतरं वा इमे ब्राह्मण्यौ कुले वा भोजयतः दलद्वयेप्यावभावः स्त्रीवे + विद्वद् (?)
स्यमोः समासे सेरलुक् चेति सिद्धं बाङ्गलकाव्यं समासे सेरलुक् चेत्यस्योदाहरणान्तु
अन्योन्याश्रयः परस्परान्तिसावृष्ट्यमित्यादिकं । अलक्ष्णे प्रियसुखयोर्वा द्वित्वं प्रिय-
प्रियेण ददाति प्रियेण वा सुखसुखेन ददाति सुखेन वा अतिप्रियमपि वस्त्वनायासेन
ददातीत्यर्थः । यथास्ते । 48 यथाशब्दस्य द्वित्वं स्त्रीवत्त्वञ्च भवति यथास्त्वमिति
वीप्सायां अथयौभावः यो य आत्मा यद्यच्चात्मा यद्यत् स्वं ॥ यथायथं ज्ञाता
यथास्त्वभावमित्यर्थः यथात्मौयमिति वा । रहस्यमर्थ्यादावचनव्युत्क्रमणश्चयाऽत्र
प्रयोगामि + व्यक्तिसु द्विशब्दस्य द्विवचनं पूर्वपदस्याम् भावोऽत्वं चोत्तरपदस्य
नपुंसकत्वञ्च निपात्यते तत्र रहस्यं इन्द्रशब्दस्य वाच्यं इतरे विषयभूताः इन्द्रमत्रपते
(?) रहस्यमित्यर्थः मर्थ्यादास्त्रियनतिक्रमः आचतुरं हीमे पशवो इन्द्रं मिथुनायन्ते ।
माता पुत्रेण मिथुनं गच्छति पौत्रेण प्रपौत्रेणापीति मर्थ्यादार्थः व्युत्क्रमणं पृथगवस्थानं
इन्द्रं व्युत्क्रान्तः द्विवर्गसम्बन्धेन पृथगवस्थिताः etc.

4452.

7732. *The Same.*

Substance, country-made paper. 12×6½ inches. Folia, 118. Lines. 9 on a page. Character, Jaina Nāgara. Date, Samvat 1906. Appearance, fresh.

The second half only.

85B, इति लकारार्थप्रक्रिया इति श्रीरामाश्रमाचार्यविरचितायां सिद्धान्त-
चन्द्रिकायां व्याख्यातप्रक्रिया ॥

Last Colophon :—

इति ह्यदन्तप्रक्रिया इति ० उत्तरार्द्धं समाप्तं ।

Post Colophon :—

सम्बत् १९०६ शके १७७२ मिति मृगशिरा शुक्लचतुर्दश्यां गुरुदिने
दिनशुभकर्णने लिप्युहता । श्लोकसंख्याभ्यन्यायेन्दुमिता ॥
श्रीरस्तु ॥

4453.

8758. *The Same.*

Substance, country paper. 10½×5½ inches. Folia, 14. Lines, 7 on a page. Extent in ślokas, 200. Character, Nāgara. Date, Samvat 1895. Fresh. Incomplete.

A fragment. Leaves 34, 35, 54-57, 60, 61, 68-73.

It ends :—

पौनःपुन्ये भ्रष्टार्थे च धातोर्लोट् सर्वलकारविषये लोटो हि स्त्री सर्वतुवादि-
विषये तद्धमोर्विषये वा क्रियासमभिहारे द्वित्वं तस्यैव धातोरनुप्रयोगश्च
अनेकक्रियासमुच्चये वा लोट् तस्य हिस्त्री तद्ध(घ)मोर्विषये वा सामान्य(?)र्थस्य
धातोः अनुप्रयोगश्च । अनुप्र[यो]गात्सिवादयः याहि याहौति याति यातः यान्ति
यानि याथः याथेति यूयं याथ याहि याहौति यास्यति अयासौत् अधीष्य
अधीष्येति अधीते अधीध्वं अधीध्वमिति यूयमधीध्वे शन्नून् पिवधानाः खाद
इति अभ्यवहरति पिवत खादतेत्यभ्यवहरथ । अन्नं भुङ्क्ष्व दाधिकमास्वादसे-
त्यभ्यवहरते भुङ्ध्वं आस्वादध्वमित्यभ्यवहरध्वे ।

इति श्रीरामाश्रमाचार्यविरचितायां सिद्धान्तचन्द्रिकायां व्याख्यातप्रक्रिया समाप्ता ।

लिपकृतं मेढूरामस्य खयं पठनाथ । शुभं भूयात् । मिति अषष्ठश्लोका इ चन्द्रवासरे सम्बत् १८६५ लिख्यतं दौर्घपुरमध्ये बलवन्तसिंहराज्ये । श्री ।

4454.

9166. *The Same.*

Substance, country-made paper. 13×7 inches. Folia, 43. Lines, 6 on a page. Extent in ślokaś, 380. Character, Nāgara. Appearance, tolerable. Incomplete.

4455.

9774. *The Same.*

Substance, country-made paper. 13×4½ inches. Folia, 40. Lines, 6 on a page. Extent in ślokaś, 456. Character, Nāgara. Date, Śaṃvat 1910. Appearance, tolerable. Incomplete.

A well-known grammar.

From leaf 85 to the end in leaf 124.

The Last Colophon runs :—

इति श्रीरामचन्द्राश्रमविरचितायां सिद्धान्तचन्द्रिकायां कृदन्तः समाप्तः ।

समाप्तोऽयं ग्रन्थः । शुभं भूयात् । सम्बत् १८९० ।

4456.

11108. *The Same.*

With a commentary called सुबोधिनी । Subodhinī.

By Sadānanda Gaṇi.

Substance, country-made paper. 11×6 inches. Folia, 12, of which the second is missing. Lines, 11 on a page. Character, modern Nāgara. Appearance, fresh.

But the first two leaves are mouse-eaten.

A fragment. Ākhyāta suffixes only.

Colophon :—

इति श्रीसिद्धान्तचन्द्रिकाख्यायां सुबोधिण्याख्यातप्रक्रिया
समाप्तम् ।

4457.

9459. *The Same.*

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 39. Lines, 9 on a page. Extent in ślokas, 722. Character, Nāgara. Appearance, tolerable.

A fragment containing only the chapter on Sandhi and a portion of the Suvanta chapter.

For the text see L., Vol. IX, No. 2919.

The beginning of the commentary :—

श्रीगणेशाय नमः । श्रीसरस्वत्यै नमः ।

पुराणपुराणं ध्यात्वा नत्वा चार्हतगायकं

सिद्धान्तच[न्द्र]िकावृत्तिं चर्करौमितरामहं ॥ १ ॥

विद्यारत्नपयोनिधौ खरतराज्ञायै जगत्पूज्यके

श्रीभट्टारकसम्पदां गुणगणैः स्तुत्यां धरन् पुण्यवान् ।

पूज्यः श्रीजिनभक्तिसूरिरधिपो वर्वर्त्ति विद्यानिधिः

सोऽयं श्रौतकरायते (?) यश्चासा श्रूयते तेजसा ॥ २ ॥

श्रीकौर्त्तिरत्नसूर्याहो यतीन्द्रोऽभूत् परं ततः

श्रीमत्सुमतिरङ्गाख्यः पाठकप्रवरस्ततः । ३ ।

श्रीपाठकाः श्रीसुखलामसङ्गा जाग्रत्प्रभावा विलसत्प्रतिज्ञाः ।

तच्छिष्यवर्याः † कुराजिघूर्त्या श्रीपाठकाः पाठकवारणेन्द्राः ॥ ४ ॥

श्रीभागचन्द्रा गणिसंप्रवर्हाः संवेगरङ्गाङ्गनिमग्नगान्त्राः ।

श्रीभक्तिपूर्वं विनयं हि येषां तन्नामधेयं गुरवो वदन्ति ॥ ५ ॥

तेषां हि तेषां विनयप्रधानोऽनवद्यविद्याभ्यसनैकतानः ।

प्राज्ञः सदानन्दगणिः सुशिष्यः करोति वृत्तिं सुगमां सुबोधिनीम् ॥ ६ ॥

ग्रन्थादौ ग्रन्थमध्ये ग्रन्थान्ते च मङ्गलमाचरणीयमिति श्रुष्टा-
चारः । इत्यादि ।

4457A.

7319. *The Same.*

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 17. Lines, 11 on a page. Character, modern Jaina Nāgara. Appearance, fresh. Foll. 1 to 12 are written in one hand the rest in a second hand.

There is a commentary on the Sarasvatī-sūtra, entitled Siddhānta-candrikā by Rāmacandraśrama. Subodhini is a commentary on that commentary.

The present MS. is a mere fragment of the sub-commentary. It treats of Sanskrit roots.

Beginning:—

ॐ नमः अथ गणस्यान् धातुन् क्रमेणाह ।
भू सत्तायां १ तवर्गीयांताः अत सातव्यगमने चितौ संज्ञाने
च्युतिर् आसेचने etc., etc.

End:—

सिद्धान्तचंद्रिकावृत्तिराख्येयं सुबोधिनी ।
श्रिष्याणामुपकाराय सदानन्देन निर्मिता ॥ १ ॥
चंद्रिकायाः सुबोधिण्यां तुरंगमप्रताधिकारः ।
अयुतप्रमिता संख्यातु + पां किंल संगता ॥ २ ॥
प्रमादाद्यदशुद्धं हि मयास्यामनुचि[f]त्रतं ।
तच्छोधयंतु सुधियो ज्ञानविस्फूर्तिहेतवे ॥ ३ ॥

Colophon:—

इति यतिसदानंदकृतायां सिद्धान्तचंद्रिकाव्याख्यायां सुबोधिण्या-
ख्यामुत्तरार्द्धं समाप्तिमगमत् ॥

For a description of the first half of Subodhini see L. 2911 from which Sadānanda appears to be a Jaina of the school of Kharatara.

4458.

8760. तच्चदीपिका (सिद्धान्तचन्द्रिकाव्याख्या ।)

*Tattva-dīpikā (Siddhānta-candrikā-vyākhyā.)**By Lokeśakara, son of Kṣemañkara and grandson
of Rāmakara.*

Substance, country paper. 13×5 inches. Folia, 107. Lines, 12 on
a page. Extent in ślokas, 3,700. Character, Nāgara. Dated, Saṃvat
1887. Fresh.

Composed in Saṃvat 1741 = 1685 A.D.

Complete in three parts: (I) पूर्वार्द्ध in 68 leaves
of which 43-45 missing, (II) व्याख्यातप्रक्रिया in 28 leaves,
(III) कृदन्तप्रक्रिया in 11 leaves.

It begins as before:—

- Leaf 4A, औविद्यान(नार)गरस्या(यौ)यिलोकेशकरशर्मणा
विहितायां हि टीकायां संज्ञासन्धिरगात्सुखम् ।
इति संज्ञासन्धिविवरणम् ।
- „ 25B, औविद्यानगरस्यायिलोकेशकरशर्मणा
कृतायामिह टीकायां पुलिङ्गोऽगात् खरान्तकः ।
- „ 37B, अरामकरपौत्रेण
कृतायां पुलिङ्गोऽगात् ह्रसान्तकः ।
- „ 38B, औविद्यानगर
... .. स्त्रीलिङ्गोऽगाद्वसान्तकः ।
- „ 39B, स्त्रीलिङ्गो ह्रसान्तकः ।
- „ 46A, अव्ययानाकृतिर्गता ।
- „ 49B, ° अगात् कृतायां टीकायां स्त्रीप्रत्ययविचारणम् ।
- „ 55A, ° विभक्त्य(र्)थे निरूपणम् ।
- „ 62A, समासविहृतिर्गता ।
- „ 68B, colophon as in the previous chapters.

PART II.

Beginning:—

- स च कर्त्तरौति उत्सर्गतः कर्त्तरौति बोध्यं ।
Leaf 13B, ° कृतायां दौषिकायां हि परस्मैपदपूरणम् ।
„ 15A, लोकेश्वकरसंज्ञेन विद्यानगरवासिना ।
कृतायामिह टीकायामगादातो निरूपणम् ।
„ 16A, रामाश्रमेण विहिता याहि सिद्धान्तचन्द्रिका ।
तद्वैकायामगादेतत् भव्यं आदिनिरूपणम् ॥
„ 16B, ° कृतायामिह टीकायां लोकेश्वकरशर्मणा ।
अगाददादिमध्यस्थपरस्मैपदसाधनम् ।
° गणोऽदादिर्गादेष शेषभाषितप्लुगः ।
„ 17A, ° (आ)अगमदृष्टादिमध्यस्थपरस्मैपदसाधनम् ।
° संक्षिप्तोबालबोधार्थो जुहोत्यादिगणोऽगमत् ।
„ 18B, ° मता भाष्यकृतो भया तनादिप्रकृतिर्गता ।
„ 19A, ° बाधनं दृष्टबुद्धीनां अगमत् क्रादिसाधनम् ।
„ 19B, ° इयं (दे)दशगणौपूर्णा माननोऽऽ मनौषिभिः ।
„ 23A, ° साधनं यष्टुगन्तानां दुर्धियां बाधनं गतं ।
„ 25A, ° समासतः समभवन्नामघातुसमापनम् ।
„ 26B, ° पदव्यवस्थेयमगात् समाप्तिं शुभलक्षणा ।
„ 27B, ° बाधनं दृष्टबुद्धीनां अगाद्वादादिसाधनम् ।
„ 28B, ° अगादगाधबुद्धीनां कृतमाख्यातसाधनम् ।

The Last Colophon:—

Leaf 28B, इति श्रीलोकेश्वकरविरचितायां सिद्धान्तचन्द्रिकाख्यायां
तत्त्वदौषिकायां आख्यातप्रक्रिया समाप्तम् ॥

PART III.

It begins:—

प्रणम्य श्रीपतिं वाणीं नारायणमनामयम् ।
सिद्धान्तचन्द्रिकाख्यातव्याकृतितन्त्र्यतेऽधुना ॥

It ends:—

सिद्धिप्रब्दो मङ्गलवाचक इत्यन्ते प्रयुक्तः आदिमधावसानेषु
मङ्गलमाचरणोयमित्युक्तेः । समङ्गलानि शास्त्राणि प्रयन्ते (सि)वीर-
पुरुषकाराया युष्मत्पुरुषकाणि भवन्ति । अध्येतारस्यास्य वर्द्धन्ते ।
एवञ्चैतदध्येतॄणां कार्यसिद्धिः स्यादिति ध्वनितं ।

लोकेशकरसंज्ञेन श्रीक्षेमश्वरस्तुना ।

मुदे भूयादुमाशम्भोर्विहिता तत्त्वदीपिका ॥

चन्द्रवेदहयभूमिसंयुते (1741) वत्सरे नभसि मासि शोभने ।

युक्तपक्षदशमौतिथावियं दीपिका विबुधदीपिका कृता ॥

श्रीचण्डिकायास्वरणारविन्दप्रसादतो यल्लघुदीपिकाऽभूत् ।

ततो मनोवापि भवत्यमुष्या अध्येतुरध्यापनहेतुरासु ॥

Colophon:—

इति श्रीलोकेशकरविरचितायां तत्त्वदीपिकायां कृदन्तप्रक्रिया सम्पूर्णा ।

Post Colophon:—

शुभं भूयात् ॥ सम्बत् १८८७ चैत्र वदि अष्टम्यां विरक्तवासुरे बुद्धि रामदान-
पठनार्थं लिखितं शुभम् ।

4459.

8759. *The Same.*

Substance, country-made paper. $12\frac{1}{2} \times 5\frac{1}{2}$ inches. Folia, 83. Lines, 14 on a page. Extent in ślokas, 2,900. Character, Nāgara. Old. Incomplete.

There are 83 leaves (by counting) in disorder. There are different paginations.

In a leaf marked 57 at the right hand lower corner we have this:—

श्रीविद्यानगरस्यायिलोकेशकरशम्भेणा ।

कृतायामिह टीकायां अव्ययव्याकृतिर्गता ॥

The colophon in the last page runs thus:—

सिद्धान्तचन्द्रिकायाख्या त्रियन्तु तत्त्वदीपिका ।

तत्पूर्वार्द्धमभूत् पूर्णं तेन तुल्यतु पार्वती ।

श्रीरामकरपौत्रेण लोकेशकरशर्मणा ॥

कृतायामिह टीकायां तद्वित्याहतिर्गता ॥

इति श्रीसिद्धान्तचन्द्रिकाव्याख्यातत्त्वदीपिका समाप्तिमगात् ।

After this in smaller lines :—

प्रोक्तपद्यां कलाकुक्तां पूर्णश्चेदं प्रदीपकं ।

पूर्वाद्धिं तत्त्वदीपायाः प्रीयतां मे जनार्दन ॥

भार्गवे वासरे सेयं वासुदेवो लिप्योक्तता ।

अनुजस्वपठनाथे हरिकृष्णो न प्रीयतां ॥

सप्ततिपञ्चतमे संवत्सरे नारायणो जगद् वरीभर्ति जरीहृतिं तं वन्द
योऽखिलं जगत् । नारायणः ।

It begins :—

ॐ श्रीगणेशाय नमः । सारदायै नमः ।

प्रणम्य जगतां नाथं महेशं साम्बमय्यं ।

सिद्धान्तचन्द्रिकाव्याख्या क्रियते तत्त्वदीपिका ॥

प्रारिप्सितनिरन्तरपरिसमाप्तये विहितं मङ्गलं शिष्यशिष्यायै निवर्ध्नांश्चिकीर्षितं
प्रतिजानोते नमस्कृत्य महेशानमित्यादिना अहं रामाश्रमः वाणीप्रणीतसूत्राणां
सिद्धान्तचन्द्रिकां कुर्वे ।

In leaf marked 25 occurs the following :—

श्रीविद्यानगरस्यायिलोकेशकरशर्मणा ।

कृतायामिह टीकायां समाप्तविहतिर्गता ॥

Leaf 12 which seems to be a restoration, has the following :—

श्रीविद्यानगरस्यायि लोकेशकरशर्मणा ।

विहितायां टीकायां मध्यभावोऽगमः ॥

4460.

11160. *The Same.*

Substance, country-made paper. 10×5 inches. Folia, marked 41 to 48. Foll. 41 to 45 were originally marked 16 to 20. These have been

obliterated and new ones put in a later hand. But still the original marks can be traced. So fol. 45 does not read with fol. 46. Lines 10 on a page. Appearance, fresh. Character, modern Nāgara.

Fol. 46. begins:—

+ + + + + रश्मिणा ।

कृतायामिह टीकायां पुंलिङ्गोऽगात् खरान्तकः ॥

4461.

10912. *The Same.*

Substance, country-made paper. 10×5 inches. Folia, 9, marked 40 and 52 to 58. Lines, 10 on a page. Character, modern Nāgara. Appearance, fresh. A mere fragment.

51B, श्रीविद्यानगरस्थायिलोकेशकरश्मिणा ।

कृतायामिह टीकायां स्त्रीलिङ्गोऽगात् खरान्तकः ॥

4462.

11150. *The Same.*

Substance, country-made paper. 10×5 inches. Folia, 34 to 91, of which again foll. 40 to 59 are missing. Lines, 9 on a page. Character, modern Nāgara. Appearance, fresh. A mere fragment.

69B, श्रीरामक[र]पौत्रेण लोकेशकरश्मिणा ।

कृतायामिहटीकायां पुंलिङ्गोऽगात् खरान्तकः ॥

इति श्रीलोकेशकरकृतायां तत्त्वदौषिकायां खरान्तपुंलिङ्गविवरणम् ।

72B, श्रीविद्यानगरस्थायि-लोकेशकरश्मिणा ।

कृतायामिह टीकायां स्त्रीलिङ्गोऽगात् खरान्तकः ॥

इति नपुंसकलिङ्गविवरणं समाप्तम् ।

79A, प्रथम्य पितरं श्रान्तं श्रीमत्क्षेमंकराभिधम् ।

अथ्ययार्थ['] प्रक[ट]ये पूर्वार्थायैवदौरितम् ॥

84B, श्रीविद्या • कृतायामिह टीकायामथ्यानां कृतगता (?) ॥

The MS. ends abruptly in the next chapter.

4463.

9685. *The Same.*

Substance, blue foolscap paper. $12 \times 5\frac{1}{2}$ inches. Folia, 5. Lines, 10 on a page. Extent in ślokas, 86. Character, Nāgara. Appearance, fresh. Incomplete.

This appears to be a fragment of Lokeśakara's commentary on Siddhānta-chandrikā, a commentary on the Śarasvatī-sūtras, comprising the Avyaya-varga only from १ to the end. The first leaf is, however, marked one. Lokeśakara's commentary is entitled तत्त्वबोधिनी and the MS. under notice has त० त्व on the left hand margin of every leaf.

The importance of this is that it was composed at Vidyā-nagara; meaning the Vijiānagara of the Mahomedans, the place of Sāyana and Mādhava, 120 years after it ceased to be the capital of the country.

The Last Colophon runs:—

श्रीविद्यानगरस्थायि लोकेशकरशर्मणा ।

कृतायां इह टीकायामव्ययवृत्तिर्गता ॥

इत्यव्ययानि ।

SAMKṢIPTA-SĀRA.

4464.

10662. *A fragment of संक्षिप्तसारः । Samkṣipta-sārah.*

By Kramadīśvara.

Substance, country-made paper. 14×3 inches. Folia, 7. Lines, 5 on a page. Character, Bengali of the nineteenth century. Appearance, discoloured.

The first seven leaves of Sandhi.

As the only clue to the age of the work, we have many quotations from Kālidāsa, Māgha and Bhāravi in Jumara Nandin's Vṛtti. We tentatively put it close to Hema-candra (1092-1173), as between Kramadisvara and Hema-candra there are many points of similarity, for instance both consist of eight chapters, with practically the same arrangement and ending with a chapter on Prākṛta.

4465.

10799D. *The Same.*

Four batches of leaves. Country-made paper. In Bengali script of the eighteenth century. Appearance, discoloured.

I.

Folia, 27, of which 1, 3, 5, 7, 8, 10, 14, 18, 20 are missing. 14×3 inches.

It contains Sandhi, but ends abruptly.

II.

Folia, 38. 15½×3 inches.

It contains the chapter on Kṛdanta.

Colophon :—

इति वादीन्द्र० द्वितीयः छन्दसादः समाप्तः ।

(161)

III.

Folia, 18. . 15×3 inches. The first leaf is missing.

It contains Kāraka.

Colophon :—

इति० पञ्चमः कारकपादः समाप्तः ।

In this batch there are four leaves of Kāraka, belonging to some other manuscript.

IV.

Folia, 25, of which the first two are missing. Lines, 5 on a page. Character, Bengali.

Colophon :—

इति वादीन्द्र० षष्ठः सुवन्तपादः समाप्तः ।

Along with this there are seven leaves of Sandhi and four stray leaves belonging to the different chapters.

4466.

10663. *The Same.*

A fragment.

Substance, country-made paper. 14×3 inches. Folia, 19. Lines, 5 on a page. Character, Bengali of the nineteenth century. Foll. 14, 15, 17, 18 are missing. Appearance, discoloured.

A portion of the chapter of Subanta.

4467.

10799E. *The Same.*

Substance, country-made paper. 95½×3½ inches. Folia, 54. Lines, 5 on a page. Character, Bengali of the nineteenth century. Appearance, discoloured.

It contains Tiñanta.

Colophon :—

इति वादीन्द्र० द्वितीयस्तुडन्तपादः समाप्तः ।

4468.

10781. *The Same.*

I. (सुवन्त)

Substance, country-made paper. 17×3 inches. Folia, 24. Lines, 1 on a page. Character, Bengali of the eighteenth century. Appearance, discoloured. Complete.

II. (कारक)

Substance, country-made paper. 17×5 inches. Folia, 15. Lines, 5 on a page. Character, Bengali of the eighteenth century. Appearance, discoloured. Complete.

4469.

10783. *The Same with Vṛtti.*

Substance, country-made paper. Character, Bengali.

There are four batches of leaves.

I.

17×4 inches. Folia, 24. Lines, 5 on a page. Character, Bengali. Appearance, discoloured.

The first leaf is missing.

Contains the Sandhi-pāda of Saṃkṣipta-sāra.

Colophon :—

इति वादीन्द्र-चक्रचूडामणिमहापण्डितश्रीक्रमदीश्वरकृतौ
संक्षिप्तसारे महाराजाधिराजश्रीमज्जमरनन्दिपरिशोघितायां
वृत्तौ प्रथमः सन्धिपादः समाप्तः ।

II.

$16 \times 4\frac{1}{2}$ inches. Folia, 10.

Contains Taddhita. It is incomplete.

III.

$17\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 47. Lines, 7 on a page.

Contains the commentary on Sandhi-pāda of Saṃkṣipta-sāra by Nyāya-pañcānana. It is incomplete.

Beginning :—

नत्वा श्रीहरिचरणं कृत्वा प्ररणं पितुः पदञ्च मतम् ।

विमलधियां हितजननी क्रियते व्याकारदौपिका यत्नात् ॥

IV.

Folia, 33. $16\frac{1}{2} \times 3\frac{1}{2}$ inches. Lines, 6 on a page.

Contains the commentary on Taddhita by Goyī-candra.

It is incomplete.

4470.

5030. *The same with Jumar's Vṛtti on*

उणादिपादः ।

Substance, country-made paper. $16 \times 3\frac{1}{2}$ inches. Folia, 8. Lines, 5 on a page. Character, Bengali of the eighteenth century. Appearance, discoloured. Complete.

Colophon :—

इति संहितासारे रसवत्यां वृत्तौ पण्डितश्रीक्रमदौश्वरकृतौ महा-
राजाधिराजश्रीमञ्जुमरनन्दिपरिशोधितायां (कच्छोना) कच्छोणा-
दिपादः समाप्तः ।

4471.

5087. *The Same.*

(अव्ययनिष्पादः) ।

Substance, country-made yellow paper. $16 \times 3\frac{1}{2}$ inches. Folia, 4. Lines, 7 on a page. Character, Bengali of the nineteenth century. Appearance, old and discoloured.

Colophon :—

इत्यौणादिकतन्त्रेऽव्ययनिष्पादः समाप्तः ।

एषामपि लिङ्गान्तु परम्प(रै)र्येव ज्ञेयम् ।

Post Colophon :—

वादौन्त्रचक्रचूडामणीत्यादि श्रीठाकुरदासदेवशर्मणो लिपिरियं
पुस्तकञ्च । श्रीनाथगुरवे नमः ।

4472.

5032. *The Same.*

Substance, country-made paper. $16 \times 3\frac{1}{2}$ inches. Folia, 7. Lines, 7 on a page. Character, Bengali of the early nineteenth century. Appearance, fresh. Complete.

Colophon:—

इति संक्षिप्तसारे रसवत्यां लक्ष्म्योणादिपादः समाप्तः ।

4473.

10815. *The Same.*

Substance, country-made paper. 13×2 inches. Folia, 7 + 44 (of which foll. 28 to 37 are missing). Lines, 6, 7 on a page. Character, Bengali of the eighteenth century. Appearance, discoloured.

The seven leaves contain a portion of Uṇādi-pāda of Saṃkṣipta-sāra; and the 44 leaves contain a portion of a commentary on Saṃkṣipta-sāra.

4474.

719. *The Same.*

तद्धितपरिशिष्टं (संक्षिप्तसारौयं) । *Taddhita-pariṣiṣṭam.*

By Goyā-candra.

Substance, palm-leaf. 15×2 inches. Folia, 46. Lines, 5 on a page. Character, Bengali. Appearance, worm-eaten and dilapidated. Complete.

Last Colophon runs:—

इत्यौत्थान(?)सन्निक-श्रीगोपीचन्द्रविरचितम् जुमरनन्दिपरि-
शोधितं परिशिष्टं समाप्तम् ॥

Printed in Bengali character by Venī-mādhava Cakravartī in Calcutta.

4475.

10771. *The Same.*

Substance, palm-leaf. $17\frac{1}{4} \times 1\frac{1}{2}$ inches. Folia, 98. Lines, 4 on a page. Character, Bengali of the eighteenth century. Appearance, old. Incomplete at the end.

Beginning :—

জুমরনন্দিপ্রশোধিতভাষাত্ পরিশ্রমস্তু যত্কিঞ্চিৎ ।
তত্ সম্পূর্ণ কুরতে গৌরীচন্দ্রঃ প্রকৌর্যেণ বচ্যে ॥

4476.

2617 *সংক্ষিপ্তসারটীকা । Samkṣipta-sāra-ṭikā.*

By Goyī-candra.

Substance, country-made paper. $14 \times 3\frac{1}{2}$ inches. Folia, 90 (kṛdanta) + 94 (taddhita) + 70 (subanta). Lines, 7, 8 on a page. Character, Bengali. Date, Śaka 1707. Appearance, tolerable.

Goyī-candra's commentary on Samkṣipta-sāra has been several times printed. The present MS. contains the commentary on the kṛdanta, taddhita and subanta chapters, each separately paged.

The date of the MS. at the end of the subanta chapter :—

শকাব্দা ১৭০৭ তারিখ ইরা কার্তিক ।

4476A.

10840. *The Same.*

(*কদন্তঃ*) ।

Substance, country-made paper. 14×3 inches. Folia, 73. Lines, 5 to 8 on a page. Character, Bengali of the eighteenth century. Appearance, old and discoloured. Complete.

Colophon :—

इत्यौत्थासनिक-औगोयीचन्द्रविरचितायां औमञ्जुमरनन्दिपति
शोधित-वृत्तिविवरणटीकायां तृतीयः छन्दः पादः समाप्तः ।

Post Colophon :—

लिखितमिदं औनीलकण्ठ-देवशर्म्मणा औऔगाधाल्लणा
नमः ॥

4477.

3687. *The same with vṛtti and ṭikā.*

(*Commentary on the subanta chapter of Saṃkṣipta-sāra.*)

By Goyī-candra.

Substance, country-made paper. $12\frac{1}{2} \times 3$ inches. Folia, 59. Lines, 5 on a page. Character, Bengali of the eighteenth century. Appearance, old and discoloured. Complete.

Colophon :—

इत्यौत्थासनिक-औमद्गोयीचन्द्रविरचितायां महाराजाधिराज
औमञ्जुमरनन्दिपरिशोधितवृत्तिटीकायां सुवन्तपादः समाप्तः ।

4478.

2618. *The Same.*

(सन्धिपादः) ।

Substance, country-made paper. $15 \times 2\frac{1}{2}$ inches. Folia, 95. Lines, 5 on a page. Character, Bengali. Date, Śaka 1547. Appearance, old and discoloured.

The MS. contains the commentary by Goyī-candra on the Sandhi chapter of Saṃkṣipta-sāra.

Colophon :—

इत्यौत्थासनिकऔगोयी
प्रथमः सन्धिपादः सम्पूर्तिश्चायं ।

The date and the scribe of the manuscript :—

श्रीरस्तु लेखके । अत्र शिवम् । श्रीश्रीश्रीयोध्यारामदेवशर्मा
लिपिरियं पुस्तकं च पाठायं ।

शकाब्दाः १५४७ माह चैत्रस्य षड्विंशति वारे २६ ॥ भृगुवारे तृतीयां
तिथौ दिवा चतुर्दश्याभ्यन्तरे सम्पत्तिपूर्णाः सुखात्मने । श्रीरामः सहायः ॥

4479.

10793. *The Same.*

(तिङन्तः)

Substance, country-made paper. 15 × 2½ inches. Folia, 111. Lines,
7 on a page. Character, Bengali. Date, Saka 1661. Appearance, dis-
coloured. Complete.

Colophon :—

इत्यौत्थाश्रनिकमहापण्डित श्रीकमदौश्वरकृतौ संचितमसारे
महाराजाधिराजश्रीमज्जुमरनन्दिप्रशोधितायां वृत्तौ शैल्या-
श्रनिकगोयौचन्द्रविरचितायां द्वितीयस्तिङ्गन्तपादः समाप्तः ॥

Post Colophon :—

श्राके मिते भूम्यनुषट्क्षितौ हरिं (1661)

प्रणम्य (some letters effaced)

अनन्तदण्डोयत्रयकृष्णसूनुना

युगलेन टौका लिखिता स्वपाठात् ।

कुलदेवतामहं वन्दे गोपालं गोपिकापतिम् ॥

श्रीहरिः ।

4480.

10792. *The Same.*

Substance, country-made paper. 13½ × 3 inches. Folia, 109. Lines,
7 on a page. Character, Bengali of the nineteenth century. Appearance,
discoloured. Incomplete.

Ends abruptly in लुङ् .

4481.

10816. *The Same.*

(छदन्तः) ।

Substance, country-made paper. $12\frac{1}{2} \times 3$ inches. Folia, 95. Lines, 7 on a page. Character, Bengali. Date, Saka 1709. Appearance, discoloured. Complete.

Colophon :—

इत्यौत्थासनिकश्रीगोयीचन्द्रविरचितायां महाराजाधिराज-
श्रीमञ्जुमरनन्दिपरिशोधितवृत्तिविवरणटीकायां छदन्तपादः
समाप्तः ॥

Post Colophon :—

श्रीरस्तु मयि लेखके ।
अङ्गाम्बरयुते मैत्रे शाके शुक्लाष्टमीतिथौ (१७०९) ।
अद्वैतेन प्रलिखिता दीपिकेयं (कायां) प्रयत्नतः ॥
नेत्रयज्जयुते खाजे मल्लाब्दे मासि आवणे (१०९३) ।
छदन्तदीपिकालेखि स्वपाठाय द्विजन्मना ॥

This is an instance of an equation of Śaka and Mallābda and from it it is found that Mallābda began from 616 Śaka or 694 A.D.

4482.

6579. *The Same.*

Substance, unseasoned palm-leaf. $16 \times 1\frac{1}{2}$ inches. Folia, 84, of which the last is in a different hand on a different kind of leaf. Lines, 5 on a page. Character, Bengali of the eighteenth century. Appearance, soiled.

The MS. breaks off abruptly in the middle of the commentary on sūtra 421 of the kṛdanta-pāda in p. 614 of the Calcutta edition.

4483.

5134. *The Same.*

(तिङ् and कारक) ।

Substance, country-made paper. $16\frac{1}{2} \times 3$ inches. Folia, 118+32. Lines, 8, 9 on a page. Character, Bengali. Date, Śaka 1718 and 1720. Appearance, fresh.

Tiñanta and kāraka pādas only. Tiñanta is complete in 118 leaves and kāraka in 32.

The MS. was written very carefully and is full of marginal notes.

Post Colophon Statement to the Tiñanta-pāda:—

शकाब्दा १७१८ । श्रीठाकुरदासदेवशर्माः स्वाक्षरमिदं
पुस्तकञ्च ।
श्रीरस्तु मयि लेखके । नमः कृष्णाय ॥

Colophon to the kāraka-pāda:—

इत्यौत्थासनिकमहापण्डितश्रीगोपीचन्द्रविरचितायां जुमरनन्दि-
परिशोधितवृत्तिविवरणाटीकायां पञ्चमकारकपादः समाप्तः ॥

Post Colophon Statement:—

श्रीरस्तु मयि लेखके शकाब्दा १७२० ॐ नमो दुर्गायै । तां १५
ज्यैष्ठ्य अष्टमौ ।

Often noticed and often printed.

4484.

5141. *The Same.*

(समासः) ।

Substance, palm-leaf. $14\frac{1}{2} \times 2$ inches. Folia, 79. Lines, 6 on a page. Character, Bengali of the fifteenth century. Appearance, very old, discoloured and worn out.

The Samāsa pāda only.

Colophon :—

+ + सनिकश्रीगोयौचन्द्रकृतायां जुमरदृत्तिटौकायां सप्तमः
समासपादः समाप्तः ॥

Post Colophon Statement :—

शक्ते लोकगु + + + + विधुभिः सङ्ग्राहते शोभने
कुम्भस्थे + + + + ते पक्षे द्वितीया तिथौ ।
नत्वा श्री + + + + + + + + + + + +
+ + + + + + + + + + + +

The date is lost in the lacuna.

4485.

10782. *The Same.*

Substance, country-made paper. 17 × 3½ inches. Folia, 78. Lines, 8 on a page. Character, Bengali. Date, Saka 1661. Appearance, discoloured. Complete.

Colophon :—

इत्यौल्यासनिकश्रीगोयौचन्द्रविरचितायां जुमरनन्ददृत्तिविवरणा-
टौकायां सप्तमः समासपादः समाप्तः ।

Post Colophon :—

श्रीश्रीगोपालो जयति ।
शुभमस्तु शकाब्दाः १६६१ । श्रीयुगलदेवशर्म्माः पुस्तकमिदं
खात्तरन् ।

There are still two lines of writing.

4486.

10769. गोयीचन्द्रव्याख्यानकौमुदी ।

Goyī-candra-vyākhyāna-kaumudī.

(समासपादः)

by Abhirāma Vidyālaṅkāra.

Substance, palm-leaf. 17 × 2 inches. Folia, 93. Lines, 4, 5 on a page. Character, Bengali. Date, Śaka 1629. Appearance, discoloured. Complete.

Colophon :—

इति श्रीयुताभिरामविद्यालङ्कारभट्टाचार्यविरचितगोयीचन्द्र-
व्याख्यानकौमुद्यां सप्तमः समासपादः समाप्तः ।

Post Colophon :—

लिखितं वज्रयज्ञेन etc..

शार्ङ्गपक्षेऽर्च्यशार्ङ्गमाने (१६२६)

नत्वाङ्गियुग्मं मधुकैटभद्विषः ।

नभश्चतुःषड्गणिते दिवा सिते ॥ (?)

After this there are a few stray verses.

Strung with this there are 19 unspecified palm leaves, which also relate to samāsa.

4487.

6588. संक्षिप्तसारटिप्पणी । *Samkṣipta-sāra-ṭippanī.*

Being an exposition of Goyī-candra's commentary.

(Pāda V or kāraka.)

By Vaṁśī-vadana.

Substance, palm-leaf, 19 × 1½ inches. Folia, 48. Lines, 3, 4 on a page. Character, Bengali of the eighteenth century. Appearance, old and worm-eaten. Left incomplete.

There are three and two leaves at the beginning and at the end, containing stray verses.

On the obverse of the first leaf:—

श्रीकाशीरामशर्मणा खपुत्रार्थे कौतुमिदं पुस्तकम् ।

It begins:—

कल्याणवल्लीसंक्षीप्तकल्पद्रुमकल्पजल्पनम् ।

नवदूर्वादिजश्यामं श्रीरामं प्रणमाम्यहम् ॥

क्रिया ॥ सर्वकारकाणां निरूपकत्वेन

प्रवृत्तौ च निवृत्तौ च कारकाणां च ईश्वरः ।

अप्रयुक्तः प्रयुक्तो वा स कर्त्ता नाम कारकमिति ॥ etc., etc.

The commentator's name does not appear in the incomplete manuscript. But the I.O. Catal. has a good description of Vamśi-vadana's work, dealing with the different pādas separately. The beginning of its kāraka-pāda is the same as quoted above. See I.O. Catal. No. 827. The Maṅgalācaraṇa is, however, not in the I.O. MS.

4488.

2765. व्याकरण दीपिका । *Vyākaraṇa-dīpikā.*

(कदन्तपादः) ।

By Nyāya-pañcānana, son of Vidyā-vinoda.

Substance, country-made paper. $13\frac{1}{2} \times 2\frac{1}{2}$ inches. Folia, 60. Lines, 7 on a page. Extent in ślokas, 1,700. Character, Bengali. Date, Śaka 1700. Appearance, discoloured.

It begins:—

तिङ्प्रत्ययं समाप्य ह्रस्वप्रत्ययं प्रक्रममाणः तिङ्घर्म्मिणौ विदध-
दाह णट् । इत्यादि ।

Colophon :—

औपूर्वग्रामिकुलक(र)लानिधि-महामहोपाध्यायश्रीविद्या-
विनोदात्मजश्रीन्यायपञ्चाननकृतायां संचिन्तसारटीकायां तृतीयः
ह्रदन्तपादः समाप्तः ।

The descendants of the five brahmanas brought to Bengal who lived in W. Bengal were called Rādhīyas. They were settled in 56 villages from which they derived their titles. Pūrva-grāma is not one of them. But latterly some of them settled at that village and became known as Pūrvagrāmī.

Post Colophon :—

यत्नेन लिखितमित्यादि । राजग्रामे लिखितोहं (?) किनुग्राम-
महानिधिः शकाब्दः १७०० ।

4489.

5137. *The Same.*

Substance, country-made paper. 16½ × 3 inches. Folia, 43. Lines, 10 on a page. Extent in ślokas, 1,720. Character, Bengali. Date, Śaka 1740. Appearance, fresh. Complete.

The commentary on the kāraka-pāda only.

Beginning :—

ॐ नमः शिवाय ।

क्रिया । ननु प्रकृतिप्रत्ययागमादेशोपादानेन शब्दसाधनं
व्याकरणम् । तदभिन्नत्वात् कथं क्रियामुख्यप्रयोजकावित्यादे-
रव्याकरणत्वम् । व्यञ्जोच्यते ।

Colophon :—

इति पूर्वग्रामिकुले (कु) कलानिधिमहामहोपाध्याय-श्रीविद्या-
विनोदात्मज-श्रीन्यायपञ्चाननकृतायां संचिन्तसारटीकायां व्याकार-
दौषिकायां पञ्चमकारकटिप्पनी समाप्ता ।

Post Colophon Statement :—

ॐ श्रीसौतारामाभ्यां नमः । शकाब्दाः १७४० १८ ज्यैष्ठ ।

For the commentary see I.O. Catal. No. 830.

Aufrecht gives the author's title as Nyāyālamkāra.

4490.

3581. *The Same.*

An exposition of Goyicandra's commentary on Saṃkṣipta-sāra, by Nyāya-pañcānana.

Substance, country-made paper. 15 × 3 inches. Lines, 7, 8 on a page
Character, Bengali. Appearance, fresh.

Contains the commentaries on :—

I. Sandhi-pāda, complete in 53 leaves, dated Śaka 1634.

इति पूर्व्यामिकुलकलानिधि-महामहोपाध्याय-श्रीविद्या-
विनोदात्मज-श्रीन्यायपञ्चाननकृतायां व्याकारदौपिकायां प्रथमः
सन्धिपादः समाप्तः ।

Post Colophon :—

श्रीश्रीगोपालचन्द्रचरणं शरणं ममास्तु । लिखिता श्रीरघुनाथ-
शर्मेणा १६३४ तारिख ४ठा कार्तिक श्रीकृष्णमणिदेवशर्मेणः
पुस्तकमिदम् ।

On the reverse of the last leaf there is a page of
taddhita-pāda.

II. Tīnānta pāda, complete in 100 leaves, dated Śaka 1681. The 22nd leaf is missing.

Colophon :—

इति पूर्व्यामिकुलकलानिधि-महामहोपाध्याय-श्रीविद्या-
विनोदात्मज-श्रीन्यायपञ्चाननकृतायां व्याकारदौपिकायां द्वितीय-
स्तिङ्गन्तपादः समाप्तः ।

Post Colophon :—

शकाब्दाः १६८२ कार्तिक लिपिरियं श्रीहृषीकेशदेवशर्मणः
पुस्तिका च । श्रीश्रीराम ॥

III. Kṛdanta-pāda, complete in 51 leaves, dated
Śaka 1681.

Colophon :—

पूर्वग्रामिकुलकलाम्भोजराजराजिदिवाकरं ।
शब्दशास्त्रमहाम्भोधिकुम्भयोनिं गुरुं नमः ॥
इति पूर्वग्रामिकुलकलानिधि-महामहोपाध्याय-श्रीविद्या-
विनोदात्मज-श्रीन्यायपद्माननकृतायां संचिन्तितसारटीकायां तृतीयः
छन्दपादः समाप्तः ।

Post Colophon :—

श्रीश्रीगुरुवे नमो नमः । श्रीश्रीगणेशाय नमः ॥ श्रीश्रीराम ॥
श्रीश्रीमनसादेव्यै नमः ॥ श्रीश्रीसरस्वत्यै नमः ॥ श्रीश्रीदुर्गा ।
शकाब्दाः १६८२ चैत्रस्यैकादशदिवसे समाप्तं पुस्तिका ॥
लिपिरियं श्रीहृषीकेशदेवशर्मणः पुस्तिका च ।

IV. Suvanta-pāda, complete in 40 leaves, of which
5 to 20 are missing.

Colophon :—

इति श्रीकुलकलानिधि-महामहोपाध्याय-श्रीविद्याविनोदा-
त्मज-श्रीन्यायपद्माननकृतायां संचिन्तितसारटीकायां व्याका(पा)र-
दौषिकायां षष्ठः सुवन्तपादः समाप्तः ।

Post Colophon :—

लिखितं श्रीहृषीकेशशर्मणा ।

See I.O. Catal. No. 830.

4491.

3311. *The Same.*

Substance, country-made paper. $18 \times 3\frac{1}{2}$ inches. Folia, 33. Lines, 8 on a page. Extent in ślokas, 825. Character, Bengali. Date, Śaka 1646. Appearance, discoloured.

The MS. contains the chapter on Kāraka only.

Colophon :—

इति पूर्वग्रामिकुलकलानिधि-महामहोपाध्याय-श्रीविद्या-
विनोदाचार्यात्मज-श्रीन्यायपञ्चाननकृतायां सन्धिप्रसारटीकायां
व्याकरणदौपिकायां पञ्चमः कारकपादः समाप्तः ।

Post Colophon :—

प्रकाश्याः १६४६ ।

यत्नेन लिखितो ग्रन्थः यस्मिन् रचयति मानवः ।

श्रूयते तस्य माता च पिता तस्य च गर्भः ॥

This is an exposition of Goyi-candra's Saṁkṣipta-sāra-
ṭikā.

The commentator and his father are known by their titles only. Eggeling gives the father's name as Vāṇeśvara and the son's name as Nārāyaṇa, apparently on the authority of L. 1594.

4492.

3159. *The Same.*

सुवन्तदौपिका (सुवन्त) ।

Substance, country-made paper. $18\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 43. Lines, 7 on a page. Extent in ślokas, 1,690 as given on the margin by a former purchaser who gave for it Rs. 3'4. Character, Bengali. Date, Śaka 1647. Appearance, old and discoloured. Complete.

Colophon :—

पूर्वग्रामिकुलकलानिधे[निधि-]महामहोपाध्याय-श्रीविद्या-
विनोदात्मज-श्रीन्यायपञ्चानन-कृता सुवन्तटिप्पनी समाप्ता ।

Post Colophon :—

- शकाब्दाः १६४७ तारिख २४इ ज्येष्ठ श्रीरस्तु लेखके मयि ।
श्रीरामाय नमः ॥
प्रणव्य शुभोच्चरणांजलयं शुक्रे च + + सुवन्तदीपिका ।
समुद्रवेदसुविधौ (१६४७) च वत्सरे मयापरे पक्ष अबोधबोधिका ॥

It begins :—

सुप्रथयमुक्ता तत्कार्यार्थं तत्प्रकृतिकार्यार्थं च षष्ठसुवन्तपाद-
मारभमाणो जसादीनां जकारादिलोपप्रसङ्गे सर्वोपसंग्राहकं
लक्षणासाह लुक् चि ॥ इत्यादि ।

4493.

3564. व्याकारसारलहरी । *Vyākāra-sāra-laharī*.

By Kavi-candra.

Substance, country-made paper. 17 × 3½ inches. Folia, 82. Lines,
on a page. Extent in ślokas, 1,900. Character, Bengali. Date, Śaka
536. Appearance, fresh. Complete.

Last Colophon :—

इति वैद्यश्रीकविचन्द्रविरचितायां सारलहरीयां सप्तमः समाप्त-
परिच्छेदः समाप्तः ।

Post Colophon :—

हिमगिरितनयापदारविन्दमनिशं मम मानसेऽस्तु ॥

ॐ लिपिलम्बोदराय नमः ॥

गुहाननन्यङ्गधराप्रमाणे (१६३६)

शाके द्विजः श्रौयुतरामरामः ।

पुस्तं स्वकौयं कविचन्द्रोदितं

लिखेत् नत्वा हरपादपद्मम् ॥

कन्यां गते भास्वति सोमवासरे

पक्षेऽसितेऽष्टादशवासरे द्रुतम् ।

श्रीरामरामेश धरामृतान्मसा (?)

पृथ्वीकृता सारलहरी दिवादी ॥ ० ॥

संलिख्यानेकयत्नेन कौतुकाचरया स्वकम् ।

श्रीकृष्णचरणाम्भोजे स्थापितं पुस्तकं मया ॥

ध्यानं न वेद्मि न तपो न च होममर्चा

मन्यन्तथा किमपि कर्म्म न वेद्मि धीमन् ।

त्वत्पादपङ्कजयुगं हृदि केवलं मे

तेनैव यद्भवति तद् भविता महात्मन् ॥ एतच्च स्वीयम् ।

It begins :—

कृष्णं प्रणम्य संचिन्तसारादिस्तुचसंग्रहः ।

क्रियते कविचन्द्रेण कृते कोमलघोमृताम् ॥

घोराः क्षमध्वमतिरुद्धमतेर्ममेदं

चापल्यमुल्लसदनल्पविकल्पजल्पम् ।

सन्त्यज्य दोषनिचयं कृपया हि सन्तः

कुर्वन्तु सन्ततमनन्तगितान्तलोषम् ॥

अल्पप्रयासस्तुलभा श्रमभारहारा

हारावलीव वनिता ललितप्रसादा ।

व्याकारसारलहरी मधुरौकृतार्थ्या

कुर्यादवर्थ्यमतितापवतां विनोदम् ॥

चतुर्दशाकारादयः स्वराः अ अा etc., etc., etc.

It ends :—

एषदुदरमस्य एषोदरः । वारिवाहो वलाहकः । श्रवानां

श्रयणं श्रमशानं । अथैव भूतं अद्भुतम् । कं न दर्पयतीति

कन्दर्पः । जाया पती जम्पती दम्पती । ये वेऽर्थे यथार्थं यथायथं

तथातथं । अश्वत्थः कपित्थः हन्धमित्यादि ।

4494.

731. संक्षिप्तसारीय प्राकृतपादटीका ।

*Samkṣipta-sārīya-Prākṛta-pāda-ṭīkā.**By Nārāyaṇa Vidyāvinoda.*

For the manuscript see L. 1594.

The commentator appears to be Nārāyaṇa Vidyāvinoda and not Vidyāvinoda son of Nārāyaṇa as Rājendra-lāla says. He was the son of Vāṇeśvara, son of Jaṭādhara, and brother of Chattri, who belonged to the Pūrva-grāmi clan of the Rāḍhīya Brāhmaṇas of the Vātsya-gottra. See the second verse from the beginning in L. 1594.

The Post Colophon Statement :—

समाप्तश्चायं ग्रन्थः । श्रीश्रीहरये नमः । श्रीगुरुचरण-
सरसौरहेषु भङ्गायतां मे मनः । श्रीरक्षु लेखके श्रीश्रीमती
शरणम् ।

श्रीमत्पाश्चर्यारविन्दयुगलं ध्यात्वा लिखित्वा कृतम्

श्रीमद्भागवतद्विजेन कृतिना सम्पूरितो यत्नतः ।

श्रीमत्प्राकृतपाद एष सुखदः काव्यार्थसन्दीपकः

श्रीमच्छम्भुमुखाभ्रमैत्रविमिते (1705) प्राके तिथौ माघवे ॥

यत्नेनापि मया लेख्या एषा कैङ्करियते यदि

माता च श्रूकरौ, etc., etc., etc.

श्रीभागवतदेवशर्मणः पुस्तकमिदं स्वाक्षरं च । प्रकाश्याः

१७०५ ।

माघे मासि विघोर्वादे एकादश्यां तिथौ सिते ।

ग्रन्थोऽयं पूर्णतां प्राप्तः श्रीमन्मित्रहरे प्रणे ॥

4495.

694. संक्षिप्तसाररसवतीवृत्तिः (प्राकृतपादः) ।

Samkṣipta-sāra-rasavatī-vṛttiḥ (Prākṛta-pādaḥ).

Substance, country-made paper. $15 \times 3\frac{1}{2}$ inches. Folia, 27. Lines, 5, 6 on a page. Extent in ślokas, 436. Character, Bengali. Appearance, tolerable. Complete.

Printed in Bengali character by Venī-mādhava Cakravartī in Calcutta.

4496.

3555. सुवन्तदुर्घटः । *Suvanta-durghataḥ.*

Substance, country-made paper. $14\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 17. Lines, 9 on a page. Extent in ślokas, 550. Character, Bengali of the eighteenth century. Appearance, fresh. Complete.

It belongs to the school of Samkṣipta-sāra.

See H.P.R., Vol. I, 409.

It is generally known by the name of Jñāpaka.

Colophon :—

इति सुवन्तस्य दुर्घटः समाप्तः ।

4497.

4850. अष्टौ शब्दाः ।

Substance, palm-leaf. 13×2 inches. Folia, 27. Lines, 4 on a page. Extent in ślokas, 325. Character, Maithila. Date, L.S. 155. Appearance, old and discoloured. Complete.

Beginning :—

ॐ नमः श्रीगङ्गाय ।

नत्वा मङ्गलश्रियं नाथं बालानां बुद्धिवृद्धये ।

संस्कृतान्ते मया शब्दाः सुवन्ता बह्वावकाः ॥

एवं किम् यद् तद् एतद् इदम् अदस् युष्मदस्मदयोः । एते

अष्टौ शब्दाः क्रमेण कथ्यन्ते । इत्यादि ।

End:—

इत्येवमादिप्रयोगो उद्धाः इत्यष्टौ शब्दाः समाप्ताः । ह्यिटा
रामोवस्थितं चामुखिचामुखान्तर्गतं शान्द्यौनदौरवासीयोपाध्याय
श्रीजगदानन्दैः । मकं लैलेवासीययाच्छात्रराज्ञश्रीजविदि पाठार्थं
लिखितमिदं पुस्तकं । (?) लसं १५५ मार्गं वदि १४ ॥

There is nothing in this MS. to show that it belongs to Saṃkṣipta-sāra school all the sūtras quoted belong to Pāṇini.

4498.

2135. दशबलकारिका । *Daśa-bala-kārikā*.

By Daśa-bala.

Substance, country-made paper. $9\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 6. Lines, 6 on a page. Extent in ślokas, 150. Character, Nāgara of the nineteenth century. Appearance, fresh. Complete.

Daśa-bala-kārikā begins in leaf 3B :—

For a description of the work see L. 2804 and see I.O. Catal. No. 843 (p. 228). Memorial verses on different forms of the same roots in different gaṇas. It belongs to the Saṃkṣipta-sāra or Jaumara school. It is composed by *Daśa-bala*.

First two leaves and 3A are taken up with a number of well known verses on a variety of topics. Such as :—

In leaf 1A :—

सिंहप्रसेनमवधौत् सिंहो जाम्बवता हतः ।

सुकुमारक मा रोदोत्तव ह्येष स्यमन्तकः ।

Leaf 2A :—

अकथयत्वमकारणवियहः

परधने परयोषिताश्च स्पृहा ।

सुजनबन्धुजनेष्वसहिष्णुता

प्रहृतिसिद्धिमिदं हि दुरात्मनाम् ।

Leaf 3A :—

हृतं न वाच्यं अहृतं न वाच्यं
हृताहृतं नैव च भाषणीयम् ।
एरय्यको[नाम] मुनिर्महात्मा
हृतोपदेशेन वलिं प्रविष्टः ॥

4499.

10783A. *The Same.*

Substance, country-made paper. 16×3 inches. Folia, 2. Lines, 10 on a page. Character, Bengali of the eighteenth century. Appearance, old and discoloured. Complete.

Complete in thirty-six kārikas.

Colophon :—

इयि दशबलकारिका समाप्ता ।

Beginning :—

ये धातवः सन्ति गणान्तरेऽपि वर्णार्थनिर्देशपदैरभिज्ञाः ।
विभिन्नशब्दप्रतिपादनार्थं रूपाणि तेषां समुदाहरिष्ये ॥

We find after thirty-six kārikās.

षट्त्रिंशता श्लोकनिबन्धनेन धातूनसौ खीकृतवान् महाधीः ।
अध्यापको यः सुतरां प्रसिद्धो बलोत्तरो विंशतितुल्यभागः ॥

4500.

5109. **वसुधातुकारिका ।** *Vasu-dhātu-kārikā.*

With a commentary.

Substance, country-made paper. 18×3½ inches. Folia, 5. Lines, 4 on a page. In tripāṭha-form. Character, Bengali of the nineteenth century. Appearance, fresh.

For the text see L. 2921 and I.O. Catal. No. 841. A set of 17 memorial stanzas.

The blank page of the first leaf of the I.O. manuscript contains the title Saṃkṣipta-sāra-sammata-vasudhātu-

kārikā. But it has no colophon. The present manuscript has a colophon, in which it is said to be a work of Pāṇini.

इति श्रीजगद्गुरुमहर्षिपाणिनिमुनिवृत्ता वसुधातुकारिका समाप्ता ।

Post Colophon Statement :—

लिपिरिचं पुस्तकमिदं श्रीठाकुरदाशदेवशर्माः ।

The commentary begins :—

दधु दृढौ वर्द्धते । आशंस इच्छायां आशंसते । द्युत रश्च
शुभ दीप्तौ । द्योतते, रोचते, शोभते ।

4501.

10824. सन्धिपादपंक्तिः । *Sandhi-pāda-paṁktiḥ.*

With a commentary.

By Vaidya-nātha.

Substance, country-made yellow paper. 13×3 inches. Folia, 9. In tripāṭha form. Character, Bengali of the nineteenth century. Appearance, fresh. Complete.

Colophon :—

इति सन्धिपादपंक्तयः समाप्ताः ।

Commentary :—

सन्धिपादपंक्तेष्टौका समाप्ता ।

These leaves contain some subtle points, with their solutions, in the Sandhi-pāda of Saṁkṣipta-sāra.

Beginning :—

ॐ नमः शिवाय ।

प्रणिपत्य शिवं शाम्भं सप्तटीकासु मध्यतः ।

लिख्यते पंक्तौबद्धव्य वैद्यनाथेन शर्म्भेणा ॥

तत्रादौ सन्धिपादस्य यां काञ्चित् पंक्तिमग्रहीत् ।

लिख्यते टिप्पनीसार्द्धं महादेवानुकम्पया ॥

तत्र क्रमः । नामधातुजमाह निरुक्त्याकरणे । श्रुतस्य च तोकं यज्ञपदार्थ-
विशेषसमुत्थं । प्रत्ययतः प्रकृतेश्च तदूह्यं । १ ॥ वृद्धि ननु प्रत्याहारे ऋक्षाणां
एव विद्यन्ते कथं वीरशूरशब्दयोः दीर्घस्य वृद्धिरित्याशङ्कयामाह । उदाहरण-
दर्शनादित्यादि ।

The commentary begins :—

नामः प्रत्ययजनकत्वेन धातुजन्यत्वमपूर्वमम्भावनायां प्रथमश्चकार
अपरेपि वदन्ति । etc., etc.

4502.

3538B.

Substance, country-made paper. $13\frac{1}{2} \times 3$ inches. Folia, 12. Lines, 9
on a page. Character, Bengali of the nineteenth century. Appearance,
discoloured and writing effaced. Incomplete at the end.

It begins thus :—

अधिकारोऽयमिति व्याख्यातमित्यादि ।

The writing is so much effaced in the first and the
last leaves, that they cannot be read fully. It belongs to
the school of Saṃkṣipta-sāra and treats of Kāraka.

The name of the book is unknown. It has been called
कारकविचार from its contents.

HEMA-CANDRA.

4503.

7997A. सिद्धहेमचन्द्राभिधानस्वोपज्ञशब्दानुशासनवृत्तिः ।

*Siddha-Hema-candrābhidhāna-svopajña-śabdānu-
śāsana-vṛttiḥ.*

By Hema-candra.

Substance, country-made paper. $10\frac{1}{4} \times 4\frac{1}{4}$ inches. Folia, 103. Lines, 17 on a page. Character, Jaina Nāgara. Date (in a different and later hand). Samvat, 1679. Appearance, old and discoloured.

It contains ten pādas, namely, the four pādas of the first adhyāya, the four of the second and the first two of the third.

The four pādas of the first chapter and the first two of the second are here grouped together under the name of Prathama-ṣaṭpāda, for which see W. No. 1679.

The remaining four pādas make up the second group, called मध्यमपाद which begins in 51A, अहं ॥ नमस्कृतो गतेः कखपफिरः सः । गतिसंज्ञकयोर्नमस्कृतस इत्येतयोः सम्बन्धिनो रेफस्य कखपफेषु परेषु सकारादेशो भवति, etc., etc.

On the left hand upper corner of the first leaf and of the 50th in which II. 2 ends, occur the words प्रथमषट्पादवृद्धवृत्तिः similarly in the 51st and the last leaves we have मध्यम-पादवृद्धवृत्तिः

*The Last Colophon of the Madhyama-pāda-vṛhad-
vṛtti:—*

इत्याचार्य श्रीहेमचन्द्रविरचितायां श्रीसिद्धहेमचन्द्राभिधानस्वोपज्ञशब्दानु-
शासनवृत्तौ तृतीयस्याध्यायस्य द्वितीयः पादः ॥

Post Colophon :—

श्रीमद्गुणभराजस्य प्रतापः कोपि दुःसहः ।

प्रसरन् वैरिभूषेण दीर्घनिद्रामकल्पयत् ॥

इति चतुष्कटसिर्दशपादौरूपा समाप्ता ॥ अथ आख्याताः षट्-
पादौरूपः ॥

The date is given in a later hand :—

सन्ति असंवत् १६७६ वर्षे ज्येष्ठ[शु] शुदि १० दिने । सा० वीरसुतसा०
सहस वीरनाम्ना उद्यमं विधाय भांडागारे न्यस्ता प्रतिरियं ॥

The entire work consists of eight adhyāyas, the first six of which are concerned with Sanskrit, the last two with Prākṛta. It generally goes with the author's own commentary, the Vṛtti.

Hema-candra, a well-known Jaina writer, was born in 1092 and died in 1173, was pupil of Devacandra Sūri and was the teacher of King Kumārapāla. He wrote the work at the request of Siddha-rāja.

For a description of the work and the literature that grew round it, see W., pp. 208 to 254.

4504.

2609. *A shorter (लघु) commentary on the same.*

Substance, country-made paper. 10 × 4½ inches. Folia, 131. Lines, 21, on a page. Character, Jaina Nāgara. Appearance, discoloured. To the end of the seventh adhyāya.

Colophon :—

इत्याचार्य—श्रीहेमचन्द्रविरचित—सिद्धहेमचन्द्राभिधान-खोपञ्जशब्दानुशासन-
वृत्तिखण्डास-सप्तमस्याध्यायस्य चतुर्थः पादः सप्तमोऽध्यायः संपूर्यः ।

The Post Colophon Statement :—

संवत् १६२४ वर्षे मागशीर्षमासे शुक्ल पक्षे

तृतीयादिने + वा बद्धदृष्टिरघोमुखीत्यादि ॥

See L. 3096.

For an account of Hema-candra see Peterson's fourth report, p. 6.

4505.

2567. *The Same.*

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 73. Lines, 15 on a page. Extent in ślokas, 4,000. Character, Jaina Nāgara of the seventeenth century. Appearance, discoloured. To the end of the fourth pāda of the fifth adhyāya.

The Last Colophon:—

इत्याचार्यश्रीहेमचन्द्रविरचितायां सिद्धहेमचन्द्राभिधानस्रोपज्ञ-
शब्दानुशासन-लघुवृत्तौ पञ्चमस्याध्यायस्य चतुर्थः पादः समाप्तः ।

It begins:—

अहं । प्रणम्य परमात्मानं श्रेयःशब्दानुशासनम् ।

आचार्य-हेमचन्द्रेण स्यूता किञ्चित् प्रकाशयते ॥ १ ॥

अहं । अहमित्येतदक्षरं परमेश्वरस्य परमेष्ठिनो वाचकं मङ्गलायै
शास्त्रस्यादौ प्रणिदध्याहे । सिद्धिः स्याद्वादान् । स्याद्वादात् अनेकान्तवादात्
प्रकृतानां शब्दानां सिद्धिर्निष्पत्तिर्ज्ञप्तिश्च वेदितव्या ॥ लोकात् । अनुक्तानां संज्ञानां
न्यायानां च लोकाद्वैयाकरणादेः सिद्धिर्ज्ञप्तिश्च वेदितव्या । वर्णसमाप्तायस्य च तत्र ।
अदन्ताः स्वराः ॥

4506.

10874. *The Same.*

Substance, country-made paper. 10×4 inches. Folia, 18 to 36. Lines, 7, 8 on a page. Character, Nāgara of the eighteenth century. Appearance, fresh.

A mere fragment.

25A, इति लघुवृत्तौ ना[म]प्रकरणे सखिपादो द्वितीयः ।

36B, इति लघुवृत्तौ नामप्रकरणे युष्मत्पादस्तृतीयः ।

Pāda III begins:—

युष्मदस्मदोः पदं पदात् षष्ठी-चतुर्थी-द्वितीयासु वसन्सौ ।

युष्मदस्मदोः सम्बन्धि यत् पदं पदात् परं षष्ठी-चतुर्थी-द्वितीयासु

वज्रत्वे स्थितं तस्य यथासङ्गं वस् नस् इत्येतावादेशौ वा भवतः
षष्ठी-चतुर्थी-द्वितीयासु परतः । शिवो वः स्वामी शिवो युष्माकं,
etc., etc.

4507.

10097. *The Same.*

(*With Ch. VIII on Prākṛta.*)

Substance, foolscap paper. 8×5 inches. Pages, 88. Lines, 20 on a page. Character, modern Nāgara. Appearance, fresh.

P. 50, इत्यष्टमाध्यायस्य प्रथमः पादः ।

Last Colophon :—

इत्याचार्यश्रीहेमचन्द्रसूरिविरचितायां सिद्धहेमचन्द्राभिधान-
खोपज्ञशब्दानुशासनवृत्तौ अष्टमाध्यायस्य द्वितीयः पादः समाप्तः ॥

Post Colophon :—

द्विषत्पुरुक्षोदविनोदहेतोर्भवादवामस्य + + + जस्य ।

अयं विशेषो भुवनैकवोर परं न यत्काममया करोति ॥

साहित्यभास्करोपाधेर्गङ्गाधरशर्म्माः लेखीयं अंकलेखरे ।

In English also :—

Sāhitya-bhāskara Gaṅgādhara Kāśī Aṅkaleśvara.

4508.

7997B. *The Same.*

Substance, country-made paper. 10½×4½ inches. Folia, 70. Lines, 13 on a page. Character, Jaina Nāgara. Date, Samvat, 1534. Appearance, fresh. Complete.

Adhy. VIII only dealing with Prākṛt in four pādas.

Last Colophon :—

इत्याचार्यश्रीहेमचन्द्रविरचिते अष्टमस्याध्यायस्य चतुर्थः पादः ॥

अष्टमाध्यायः समाप्तः समाप्ता चेयं ।

Then we have a Praśasti :—

समाप्ता चेयं सिद्धहेमचन्द्रशब्दानुशासनकृत्तिः प्रकाशिका नामेति ।
 आसी(शौ)द्विशांपतिरमुद्रचतुःसमुद्रमुद्राङ्कितः क्षितिभरक्षमवाङ्मदशः ।
 श्रीमूलराज इतिदुर्धरवैरिकुम्भिकयटोरवः शुचिचुलुक्कुलावतंसः ॥
 तस्यान्वये समजनि प्रवलप्रतापस्तिग्मद्युतिः क्षितिपतिर्जयसिंहदेवः ।
 येन स्वपञ्चसवितर्यपरं सुधांशौ श्रीसिद्धराज इति नाम निजं व्यलेखि ॥
 सम्यग् निषेध चतुरश्चतुरोऽप्युपायान् जित्वोपसुज्य च सुवं चतुरब्जिमात्रां ।
 विद्याचतुष्टयविनीतमतिर्यतात्मा काष्ठामवाप पुण्यधार्थचतुष्टये यः ॥
 तनोति विस्तृतविरागविप्रकीर्णशब्दानुशासनसमूहकदर्शितेन ।
 अभ्यर्थितो निरवमं विधिवद्वाच्यत शब्दानुशासनमिदं मुनिहेमचन्द्रः ॥

इति प्रशस्तिः ।

Then comes the date of the MS. :—

संवत् १५३४ वर्षे अश्विनिवदि चतुर्दशी रवौ दिने हस्तगच्छे लेखित
 श्रीअहमदावाद ग्रंथायं २६८५ श्लोकाः, शुभं भूयात् ॥

In a later hand : २४०० ॥

4509.

2502. *The Same.*

For the MS. and the work see L. 2449.

The commentary is entitled 'Prakāśikā.' Twice printed.

Post Colophon :—

औरस्तु—श्रीमदाराध्या प्रणमन्तु ।

लिखितं रामचन्द्रचिमणानिमाङ्गे ।

4510.

285. *The Same.*

Substance, country-made paper. 14×4½ inches. Folia, 112. Lines, 7 on a page. Extent in Slokas, 2,240. Character, Nāgara. Date, Samvat, 1895. Appearance, fresh.

The codex contains the eighth book of the above grammar.

See Rājedralāla No. 2449.

The MS. is defective. It begins from :—

भिन्नो ॥ युवर्णस्येति किम् युटो अर तामरसागुसारिणी ॥
अख इति किम् प्रह्वौसो ॥ एदोतोः खरे ॥ एकारोकारयोः
खरे परे सन्धिर्न भवति ॥

End :—

यथा प्राकृते उरस् शब्दस्य सप्तम्येकवचनान्तस्य उरे (च)उरम्मि
इति प्रयोगौ भवतः, तथा क्वचिदुरसौत्वपि भवति । एवं सिरि
सिरम्मि सिरसि, सरे सरम्मि सरसि सिद्धग्रहणं मङ्गलार्थं । ततो
ह्यायुष्मत्प्रोदकता ऽभ्यदयाच्चेति ।

Colophon :—

इत्याचार्य-श्रीहेमचन्द्रविरचितायां सिद्धहेमचन्द्राभिधानखोपज्ञ-
शब्दानुशासनवृत्तौ अष्टमस्याध्यायस्य चतुर्थः पादः ॥ तत् समाप्तौ
च समाप्तश्चायं ।

The Post Colophon Statement :—

संवत् १८६५, आवणे शुक्ले ८ चन्द्र ॥ शुभं भवतु ॥ श्रीरस्तु ॥
मङ्गलमस्तु ॥

4511.

10737. *The Same.*

Substance, country-made paper. 9×4 inches. Folia, 94. Lines, 9 to 11 on a page. Character, Newari of the seventeenth century. Appearance, discoloured.

Adhy. VIII (on Prākṛta) only.

Last Colophon :—

इत्याचार्य श्रीहेमचन्द्रविरचितायां सिद्धहेमचन्द्राभिधानखोपज्ञ-
शब्दानुशासनवृत्तौ अष्टमस्याध्यायस्य चतुर्थः पादः समाप्तः ॥

समाप्तोयं सिद्धहेमचन्द्रशब्दानुशासनवृत्तिप्रकाशिका नामेति ।

आसीदि + + + + मुद्र चतुःसमुद्र-

मुद्राङ्कितक्षितिभरक्षमवाङ्मदण्डः ।

श्रीमूलराज इति दुर्द्धरवैरिकुम्भि-

कण्ठोरवः शुचिचुलुक्कुलावतंसः ॥

तस्यान्वये समजनि प्रबलप्रताप-

ति[स्ति]ग्मद्युतिः क्षितिपतिर्जयसिंहदेवम्[ः] ।

येन खवंशसवितर्यपरं सधाम्शौ

श्रीसिद्धराज इति नाम निजं व्यलेखि ॥

सम्यग् निषेव्य चतुरखतुरोप्युपायान्

जित्वोपमुच्य च भुवं चतुरब्जिकां च ।

विद्याचतुष्टयविनौतमतिर्जितात्मा

काष्ठामवाप पुरुषार्थचतुष्टये यः ॥

तनोति विस्तृतदुरागमविप्रकीर्ण-

शब्दानुशासनसमूहकदर्शितेन ।

अभ्यर्थितो नि + + सं विधिवद्वाधत्त

शब्दानुशासनमिदं मुनिहेमचन्द्रः ॥

२१८५ ग्रंथाग्रं । श्रीशुभं भवतु ॥

4512.

7814. *The Same.*

Substance, country-made paper. 13½ × 5 inches. Folia, 29. Lines, 11 on a page. Character, modern Jaina Nāgara. Appearance, fresh. A mere fragment.

The only colophon found here is that of VIII. 1 in fol. 25A.

25A, इत्याचार्य श्रीहेमचन्द्रविरचितायां सिद्धहेमचन्द्राभिधानखोपशब्दानुशासनवृत्तौ अष्टमस्याध्यायस्य प्रथमः पादः समाप्तः ।

The MS. ends abruptly in the 61st sūtra of the second pāda.

The work has been edited, in the Roman character, with a German translation and notes, by R. Pischel, 1879, 1880. See also Aufrecht, Cat. Bodl., Nos. 410, 411.

4513.

3049. **स्वोपज्ञधातुपारायणम् ।**

Svopajñā-dhātu-pārāyaṇam.

An exposition of the various meanings of the verbal roots, met with in the Siddha Hema-candra Vyākaraṇa, by Hema-candra himself. A very useful work.

For the manuscript and the work see L. 4019.

4514.

7998. **स्वोपज्ञधातुपाठविवरणम् ।**

Svopajñā-dhātu-pāṭha-vivaraṇam.

By Harṣa-kīrtti Sūri.

Substance, country-made paper. $10\frac{1}{2} \times 4$ inches. Folia, 81, of which the first five are missing. Lines, 15 on a page. Extent in Slokas, 3,600 Character, Jaina Nāgara. Date, Samvat 1672. Appearance, old and discoloured.

Colophon :—

श्रीमन्नागपुरीयतपागच्छाधिपभट्टारक-श्रीहर्षकौर्त्तिकसूरिविर-
चितं स्वोपज्ञधातुपाठविवरणं संपूर्णम् ॥

Post Colophon :—

समाप्ता चेयं धातुतरङ्गिणी नाम्नी धातुपाठटीका । श्रेयः
श्रेणिभूयाल्लेखकपाठकानाम् ॥

संवत् १६७२ वर्षे कार्तिकसुदि तृतीयायां ॥ प० हर्षविशाल-
गणिमणीनां वि० ज्ञानसमुद्रेण लिखिते चिरं
नद्यात् ॥ शुभं भवतु (य ३६०० In a later hand).

In a later hand: लिखितं साहेवचंद आगुपुस्तक (A name is blurred over with ink) जीकुंदीनी

It ends:—

ओमन्नागपुरीयाह्वतपोगणकजाख्याः ।
 श्रीचंद्रकौर्त्तिसूरीन्द्राक्षद्वन्द्वकौर्त्तयः ॥
 तच्छिष्या हर्षकौर्त्त्याह्वसूरयो व्यदधुः स्फुटं ।
 धातुपाठमिदं रम्यं सारस्वतमतानुगं ॥
 षडेलवालसदंशो हेममिहामिधः सुधीः ।
 तस्याभ्यर्थनया ह्येष निम्मितो नंदनाक्षिरं ॥
 (इति श्लोकत्रयं सुगमं) ॥

निपाताश्चोपसर्गाश्च धातवश्चेति ते त्रयः(वः) ।
 अनेकार्थाः स्मृताः सर्वे पाठस्तेषां निदर्शनं ॥
 संख्याने सर्वधातूनामेतेषामेकसंख्या ।
 अष्टादशशतान्येकनवत्युत्तरतां (१८९) ययुः ॥

कविकल्पद्रुने तु ॥

इति स्मृतः सप्तदशशतव्या षट्कोनषष्ट्या ।
 धातुस्कांधोर्बुधेः सेव्यः कविकल्पद्रुमः फलं ॥

अन्यथा ।

द्वात्रिंशदधिकधातु द्विसहस्रौ २०३२ पञ्चपुरितः श्रयतां ।
 कविकल्पतरुर्भूयादेकदशपञ्चवः फलदः ॥
 सप्तादलक्षं(?) चेत् सर्वं ग्रंथमानं विधीयते ।
 तदास्मात् सर्वधातूनां सर्वरूपनिरूपणं ॥
 चेतस्येवं विचार्यैव ग्रंथविस्तारभीतितः ।
 व्युत्पत्तिमात्रसिद्ध्यर्थं ग्रंथमानं विधीयते ॥
 तदा स्यात् सर्वधातूनां सर्वरूपनिरूपणं ।

दिक्प्रात्रं दर्शितं मया ॥ (?)

गच्छे यत्र पवित्रितावनितले हम्मोरदेवार्चितः

सूरिः श्रीजयशेखरः सुचरितः श्रीशेखरः सद्गुणः ।

रूपायां पुरि + + तस्य वचनादस्त्रावदौभूभुजः
 सद्भासः + + मानदानमहितः श्रीवच्छेनो गुरुः ॥
 सूरि श्रीप्रभुरत्तशेषरगुरुर्विद्यानिधिर्धु सुदा
 स क्षौमेः किल पर्यधापयदरं फेरोजसाहिप्रभुः ।
 श्रीमत्साहसिकंदरस्य पुरतो जातः प्रतापा + +
 किल्यां नागपुरीयपाठकवरः श्रीहंसकौर्त्याह्वयः ॥
 ध्यानं जनयन् सदा मुनिजनेध्यानंदरायः स्म भूत्
 प्रासादस्य चिराय + + पदवीं श्रीमान् हमाकुं नृपः ।
 श्रीमत् साहसलेमभूमिपतिना संमानितः सादरं
 सूरिः सर्वकलिकालिकाकलितधीः श्रीचंद्रकौर्त्ति-प्रभुः ॥
 साहेः संसदि पद्मसुंदरगणिर्जित्वा महापंडितं
 क्षौमग्रामसुखासनाद्यकवर (?) श्रीसाहितो लब्धवान् ।
 हिंदूकाधिपमालदेववृत्तपतेर्मन्यो वदान्योऽधिकं
 शिष्यः सूरिवरः स्फुटं द्युतिभरः [:] श्रीहर्षकौर्त्तिः सुधीः ।
 तेनेयं रचितात्मनिर्मितशु(स)भश्रीधातुपाठस्य सद-
 वृत्तिः स्फूर्तिमयिर्त्त यावदुदितः श्रीपुष्पदंतादिमौ ॥
 धातुपाठस्य टीकेयं नाम्ना धातुतरंगिनी ।
 प्रक्षालयतु विज्ञानामज्ञानमलमांतरं ॥
 शुद्धबोधजलागाधामिमं (?) धातुतरंगिनी ।
 अवगाह्य बुधाः सम्यक् कुर्वतां निर्मलां मतिं ॥

This work as composed by Harsa-kirtti much honoured
 by Māla Deva the Rājā of Jadhapura in the middle of the
 16th century. His Guru obtained from Akbar the village
 Kṣauma and a comfortable seat. The previous Gurus of
 this Nāgapuriyagaccha were honoured by Hambira Rājā
 of Mevar, Allauddin Khiliji, Feroj Sāha, Sekundar Lodi
 and others.

4515.

8000. स्वोपज्ञलिङ्गानुशासनविवरणम् ।

Svopajñā-liṅgānuśāsana-vivaraṇam.

By Ācārya Hema-candra.

With Durga-pada-prabodha, a sub-commentary.

By Śrī-Vallabha.

Substance, country-made paper. $9\frac{1}{2} \times 4$ inches. Folia, 79. Lines, 14 on a page. Extent in ślokaś, 3,200. Character, Jaina Nāgara of the eighteenth century. Appearance, old and discoloured. Complete. The sub-commentary is written on the margins.

Last Colophon :—

इत्याचार्यश्रीहेमचन्द्रविरचितं स्वोपज्ञलिङ्गानुशासनविवरणं
समाप्तं ।

kings (of the sub-commentary) :—

इति श्रीदुर्गपदप्रबोधः समाप्तः ।

Post Colophon :—

लि
फ्रेस

दुर्गपदप्रबोधाख्यो ग्रंथोऽसौ लिखितो वरः ।

श्रीसो जिते ललत् श्रीके (?) वाचकैर्ज्ञानसागरैः ॥

The sub-commentary was composed at Yodha-pura in Saṃvat 1661, under King Sūrya Siṃha.

For the vivaraṇa see W. No. 1691 and for Durga-pada-prabodha, W. No. 1692.

Hema-candra's Liṅgānuśāsana is a metrical treatise on the gender and is meant as a supplement to his Śab-dānuśāsana.

4516.

10186. दुर्गपदप्रबोधः । *Durga-pada-prabodhaḥ.*

Being a commentary on Hema-candra's Liṅgānūśāsana.

By Śrī-Vallabha Vācaka, the pupil of Jñāna-vimala Pāṭhaka.

Substance, country-made paper. $9\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 31, of which the 21st is missing and the 19th and 20th are extremely dilapidated. Lines, 17 to 19 on a page. Character, Jaina Nāgara of the seventeenth century. Appearance, old and discoloured. A fragment.

For the commentary see W., pp. 250, 251, No. 1692, from the concluding verses in which it appears to have been composed in A.D. 1605 at Yodha-pura during the reign of Sūrya Simha.

4517.

7980. क्रियारत्नसमुच्चयः । *Kriyā-ratna-samuccayaḥ.*

By Guṇa-ratna Sūri.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 25. Lines, 23 on a page. Extent in ślokaś, 2,250. Character, Jaina Nāgara of the seventeenth century. Appearance, old and discoloured. It is rich

It treats of verbs in accordance with Hema-c.^{90.}
Dhātu-pāṭha.

Beginning:—

जयति जिनवर्द्धमानो नवो रविर्नित्यकेवलालोकः ।

अपहृतदोषोत्पत्तिर्गतसर्वतमाः सदाभ्युदितः ॥

श्रीहेमचन्द्रसूरीशक्तव्याकरणादिह ।

बह्वपयोगिधातूनां क्रियारत्नसमुच्चयं ॥

श्रीदेवसुन्दराभिव्यसुगुरूणां निदेशतः ।

सूरिः श्रीगुणरत्नोयं कुरुते तज्ज्ञतुष्टये ॥ युग्मं ॥

इह सदोपयोगिनां क्रियारत्नानां प्रयोगप्रकरणं बुभुत्सूनां उपकाराय वर्तमानादिदशविभक्तौनां सदादिकालत्रयविषयः प्रयोगविभागः पूर्वं तावत् निरूप्यते ।

MUGDHA-BODHA.

4518.

10028. **मुग्धबोधव्याकरणम् ।**

Mugdha-bodha-vyākaraṇam.

By Vopadeva.

Substance, country-made paper. $10 \times 5\frac{1}{2}$ inches. Folia, 8 + 36 + 43 + 19. Lines, 11, 12 on a page. Character, Nāgara of the eighteenth century. Appearance, discoloured. Complete.

Last Colophon :—

इति श्रीवोपदेवप्रद्वितविरचितं मुग्धबोधव्याकरणं समाप्तं ।

See I.O. Catal. 848 to 850. Often printed both in Europe and India.

Composed during the middle of the thirteenth century A.D. at Devagiri under the patronage of Yādāva[†] kings of the place.

4519.

5078. *The Same.*

Substance, country-made yellow paper. $16 \times 3\frac{1}{2}$ inches. Folia, 105 Lines, 7 on a page. Character, Bengali. Date, S.K. 1758. Appearance, fresh. Complete.

The concluding verse :—

यस्य व्याकरणे वरेण्यघटनास्तौताः प्रबन्धा दश
प्राख्याता नव वैद्यकेऽपि तिथिनिर्द्धारार्थमेकोद्भूतः ।
साहित्ये त्रय एव भागवततत्त्वोक्तौ त्रयस्तस्य सु-
व्यन्तर्वाणि-शिरोमणेरिह गुणाः के के न लोकोत्तराः ॥

Colophon :—

इत्याचार्यशिरोमणि-वोपदेवप्रद्वितविरचितं मुग्धबोधव्याकरणं
समाप्तम् ।

Post-Colophon Statement :—

शकाब्दा १७५८-२-२६ ।

4520.

5034. *The Same.*

Substance, country-made paper. $13\frac{1}{2} \times 4$ inches. Folia, 110. Lines, 5 on a page. Character, Bengali. Date, Śaka 1711. Appearance, old and discoloured. Complete.

Last Colophon :—

इत्याचार्यचूडामणिश्रीवोपदेवपण्डितविरचिते मुग्धबोधव्याकरणं
समाप्तम् ।

Post Colophon Statement :—

शके चन्द्रसुधांशुसप्तविधुमे (1711) रश्मिकस्यस्य भानोः
चन्द्रांशेऽर्कतिथौ शनैश्चरदिनेऽलेखि प्रबन्धो मया ।
श्रीविश्वेश्वरप्रार्थना जडधियां बोधप्रबोधोदयौ
साङ्गव्याकरणात्तको विजयते श्रीमुग्धबोधो महान् ॥

4521.

5193. *The Same.*

Substance, country-made paper. $14 \times 4\frac{1}{2}$ inches. Folia, 4 to 10. Lines, 7 on a page. Character, Bengali of the early nineteenth century. Appearance, old. A mere fragment.

4522.

178A. *The Same.*

A fragment from आवत् ख घ ङ to स्यमोर्लुक् ।

4523.

3334. **मुग्धबोधटीका ।** *Mugdha-bodha-ṭīkā.*

A commentary. By Rāmānandācārya.

Substance, country-made paper. 10×3 inches. Folia, 165 by counting. Lines, 8, 9 on a page. Extent in ślokas, 5,000. Character, Bengali. Date, Śaka 1579. Appearance, old, discoloured and dilapidated.

There are eight more leaves. They appear to be a restoration. But as the leaf marks in most of the leaves are effaced, and the handwriting also is effaced, we cannot put the leaves in proper order.

For the commentary see I.O. Catal. No. 852 and L. 395.

Colophon :—

इति श्रीरामानन्दाचार्यविरचिता मुग्धबोधटीका समाप्ता ।

Post Colophon :—

आवगम्य अष्टविंशतिदिवसे कुशवारे चतुर्दश्यां चतुर्विंशति-
दशभ्यन्तरे.....कं समाप्तम् ।

शकाब्दाः १५७६ ।

ग्रन्थमुन्नित्यौ प्राक्ते आवगे कृष्णपक्षके ।

लिखिता पुस्तिका ह्येषा जयशमेण श्रीमता ॥

The commentator was the Court Pundit of the Kishnagore Rāj Family about 1700 A.D. He became a San-nyasi in his advanced age.

4524.

5335. **मुग्धबोधव्याकरणटीका ।**

Mugdha-bodha-vyākaraṇa-ṭīkā.

A commentary. By Devī-dāsa.

Fragments of different MSS. of the commentary written in Bengali of the 19th century.

See I.O. Catal., 852.

I.

Thirteen leaves from the beginning to the end of Sandhi.

It begins thus :—

श्रीकृष्णचरणदन्दभावनाक्षलिताधिना ।
टीकैयं मुग्धबोधस्य देवीदासेन रच्यते ॥
वामहस्तद्वृत्तपर्वतं सुरैर्वन्द्यमाद्यमभिनम्य सर्व्वदा ।
शास्त्रज्ञातमवलोक्य तन्यते वोपदेवकृतिनो मया १ ॥ etc., etc.

II.

Twenty-three leaves belonging to Śabda.

Colophon :—

इति हसन्ताध्यायश्चिन्त्यः ।

Post Colophon :—

स्वाक्षरमिदं श्रीकृष्णारामदेवशस्त्रिणाः ।

III.

Four leaves belonging to Strīṭva.

Colophon :—

इति स्त्रीत्वपादव्याख्यानसंक्षेपः ।

IV.

Twenty-eight leaves, from the beginning of Kāraka to the end of Taddhita after which there are six leaves belonging to Kṛt.

V.

Eleven leaves belonging to Tyādyanta.

Colophon :—

इति व्याद्यन्तकारव्याख्यानम् ।

Post Colophon :—

लिखितमित्यपूर्व्वव्याख्यानं श्रीदेवीदासकृतमहासमुद्ररत्नम्
श्रीरक्तिकशस्त्रिणा मे गुरुचरणध्यानात् ॥

One stray leaf.

4525.

178B. **मुग्धबोधटीका ।** *Mugdha-bodha-ṭīkā.*

A commentary. By Durgā-dāsa.

The manuscript has been noticed in L 4 'A.

See also I.O. Catal., 855.

To the beginning of Avyayībhāva.

Durgā-dāsa says in his commentary of Kavi-kalpa-druma, that he is a Gaṅgulī and the son of a Sārva-bhauma. From this Śiva-nārāyaṇa Śiromaṇi, the editor of Kavi-kalpa-druma, has inferred that he was the son of celebrated Vāsu-deva Sārva-bhauma the founder of the greatness of Nava-dvīpa as a seat of learning. But Vāsu-deva was not a Gaṅgulī, he was a Banerjī (see Brāhmaṇa Khaṇḍa, Banger Jātiya Itihāsa p. 295). Again Durgā-dāsa in his commentary on Mugdha-bodha compliments Vidyā-nivāsa as the Ādya or ancient commentator of Mugdha-bodha. So he must have been posterior to Vidyā-nivāsa who flourished about the end of the 16th century, that is, about a century later than Vāsu-deva. So Durgā-dāsa must have flourished either at the end of the 17th or the beginning of 18th century, or later.

4525A.

5071. *The Same.*

Substance country-made paper. 16 × 3½ inches. Folia, 248. Lines, 7 on a page. Character, Bengali. B.S. 1148. Appearance, discoloured. Complete.

Last Colophon :—

इति दुर्गादासविद्यावागीशविरचिता सुबोध नाम मुग्धबोधस्य-
टीका समाप्ता ।

Post Colophon Statement :—

শ্রীবলভদ্রশর্মাঃ পুস্তকমিদং প্রকাশ্যে ১১৪৮ (B S. 1148 ?)

হৃদয়ে নমঃ etc., etc.

4526.

4477. *The Same.*

Substance, country-made paper. 19×4 inches. Kṛt is complete in 43 leaves and Taddita in 34 leaves. Lines, 7 on a page. Character, Bengali of the early nineteenth century. Appearance, faded.

4527.

5045. *The Same.*

Substance, country-made paper. 16×4 inches. Folia, 228+26+7. Lines, 7, 8 on a page. Character, Bengali of the early nineteenth century. Appearance, discoloured.

I.

Leaves marked 1 to 228 begin in the beginning and go to the end of the chapter on conjugation. The last nine leaves (220 to 228) are a restoration, with the date B.S. 1259.

Colophon :—

ইতি শ্রীদুর্গাদাসবিদ্যাভাগীরথবিরচিতায়াং মুগ্ধবোধটীকায়াং
ত্বাচ্যন্তাধ্যায়ঃ ।

Post Colophon :—

প্রাকৈ অষাঢ়ে প্রমাণে শুক্রবারে প্রতিপদ বেলা তৃতীয়প্রহরে শ্রীল-
শ্রীযুক্তবিষ্ণুচন্দ্রদেবশর্মাঃ লিলেখ । সন ১২৫৬ সাল শ্রীরাজ-
নারায়ণকবিরাজের বাটীতে বসিয়া ।

The obverse of the first leaf contains the following :—

সেবক শ্রীযুক্তমহেশচন্দ্রতর্কপঞ্চানন্ লিলেখ এখং শ্রীবিষ্ণুচন্দ্রদেবশর্মাঃ
পঠনীয় ।

II.

The leaves marked 1 to 26 begin in the beginning of the *Kṛdanta* and come to the commentary on the sūtra वञ्जनटोषे ।

III.

मुग्धबोधपरिशिष्टम्, 1 to 7 leaves. A fragment.

Beginning :—

ॐ नमो गणेशाय ।

मुग्धबोधपरिशिष्टः ।

अथ कारकविच्छेदः । तत्र क्रियानिमित्तकारकमिति बहवः ।

तत्र निमित्तपदस्य कारणार्थत्वे विप्राय भूमिं ददातीत्यत्र सम्प्रदाने

ऽव्याप्तिः । तस्य व्यागविशेषात्मकदानक्रियायाः कारणत्वाभावात् ।

It breaks off abruptly in the beginning of *Adhikaraṇa*. (This is the same as 4535.)

There are three stray leaves, one of which is marked 3 and contains the end of *Durgānāma-māhātmya*. The beginning of the *Durgānāma-māhātmya* is to be found on the obverse of the first leaf of *Mugdha-bodha-pariṣiṣṭa*.

अथ दुर्गानाममाहात्म्यम् ।

तवर्गद्वितीयोवर्गः पञ्चमस्वरसंयुतः ।

कवर्गस्य द्वितीयस्य रेफस्तस्योपरि प्रिये ॥

Colophon :—

इति हृदयामले श्रीदुर्गानाममाहात्म्यं समाप्तम् ।

Post Colophon Statement :—

श्रीविष्णुचन्द्रदेवशर्मा स्वाक्षरमिदं श्रीहरिः ।

One stray leaf contains यजुषां व्रतप्रतिष्ठाप्रयोगः ।

The obverse contains some *Udbhāṭa śloka*s.

4528.

3393. बासकबोधिनौ । *Bālaka-bodhinī*.

*By Vallabha Vidyā-vāgīśa, son of Shyāma-dāsa
Mukherji.*

Substance, country-made yellow paper. 17×5 inches. Folia, 22
Linos, 7, 8 on a page. Character, Bengali in a modern hand. Appearance, fresh.

A mere fragment going up to the sūttara नास्ती . It comes abruptly to an end.

See I.O. Catal. No. 858, in which it is stated that quotations are to be met with in it from the works of Durgā-dāsa, Devī-dāsa, Rāmānanda, Vidyā-nivāsa and Vidyā-vāgīśa (perhaps Durgā-dāsa).

4529.

822. मुग्धबोधटीका । *Mugdha-bodha-ṭīkā*.

A commentary. By Kārtikeya Siddhānta.

For the manuscript see L. 1604.

A commentary on the Mugdha-bodha Grammar of Vopadeva, which ends with the chapter on Kṛt. The MS. contains only the last two chapters, Tibanta-pāda and Kṛt-pāda in two separate paginations, Tibanta in 190 and Kṛt in 94.

After closing the commentary, the author, after showing humility as usual, gives a genealogy of his family beginning from his great grandfather, an inhabitant of Vaidya-dāṅgā, which Rājendralāla omits to give.

न जानन्ति बुधाः केऽपि तत्त्वं व्याकरणस्य यत् ।

वोपदेवकृतस्याहं तस्य ज्ञास्यामि किं पुनः ॥

तथाप्यल्पमतिः क्षुद्रः कार्तिकेयस्वकार यत्
 व्याख्यानं तस्य तज्ज्ञेयं शिष्यगणं ज्ञानहेतवे ॥
 व्यासौचैतन्यश्रम्भो विविधगुणयुतो वैद्यढाङ्गनिवासी ।
 तत्पुत्रो रामदेवो निखिलगुणनिधिः ख्यातकीर्तिः सुश्रीलः ॥
 तत्पुत्रो धीरमानः कुशलचन इह ख्यातविद्यो वरेण्यः ।
 तज्जः श्रीकार्तिकेयो बुधवरविदितो लोकसिद्धान्तविदः ॥
 तेनेयं विद्यता सुबोधजनिका टीका बुधोत्सासिका
 विद्वत्केशरिणा मनःकुमुदिनौप्रोत्सासिनौ-कौमुदी ।
 क्षिप्रज्ञानविधायिनी कुधियगणाप्रोत्खयिहकानन्ददा
 पूर्वाचार्यमतं परोपकृतये वृद्धा महायत्नतः ॥

श्रीहरिः ॥ श्रीदुर्गा जयति । श्रीरामः ॐ रामः ॥ समाप्तश्चायं ग्रन्थः
 पार्वतीश्रानौ जयतां ।

यत्ने[न] लिखितं ग्रन्थं यश्चोरयति मानवः, etc.

4530.

823. *The Same.*

By Kārttikeya Siddhānta.

It contains the commentary on the Taddhita-pāda of Mugdha-bodha.

For the manuscript see L. 1605.

Post Colophon Statement :—

शुभमस्तु शकाब्दाः १७६२ सनवारोश्च १२५२ श्रीरामलाल-
 श्रम्भेणा लिख्यते ॥ श्रीहरिर्जयति ॥

It often speaks of Vidyā-nivāsa as an authoritative and the early commentator and appears to be very modern as quoting and refuting even Durgā-dāsa Vidyā-vāgiśa. He consults also Śrī Rāma Tarkavāgiśa, Kāśi-śvara, Vācas-pati (27B), Kāma-dhenu.

4531.

702. सेतुसंग्रहः । *Setu-saṁgrahaḥ.*

*A commentary. By Gaṅgā-dhara, son of Śiva-prasāda
Tarka-pañcānana of Kumāra-haṭṭa.*

For the MS. see L. 1540 and for the work I.O. Catal.
862.

The commentator was a Paṇḍita in the Sanskrit
College, Calcutta, in its early days.

The Tīkā was composed in Śaka 1757=1835 A.D.
i.e., 12 years after the foundation of the Sanskrit College,
Calcutta, and the present manuscript was copied in Śaka
1766, nine years after the composition of the work.

दिनगङ्गाधरः प्राक् वाजिवाणादिचन्द्रमे ।

संग्रहं सञ्चकारेमं ध्वान्तेऽद्विखिलं यथा ॥

श्रीदुर्गा प्रकाशः १७६६ ।

4532.

3378. मुग्धबोधपरिशिष्टम् । *Mugdha-bodha-pariśiṣṭam*

By Kāśīśvara.

Substance, country-made paper. 14×3½ inches. Folia, 61. Lines,
7, 8 on a page. Character, Bengali of the eighteenth century. Appearance,
faded and worn out.

To the end of the chapter on conjugation.

See I.O. Catal. No. 872.

4533.

3873. *The Same.*

Substance, country-made paper. 13×3 inches. Folia, 49, of which
11 to 14 are missing. Lines, 6 on a page. Extent in slokas, 900. Character,
Bengali of the eighteenth century. Appearance, fresh.

4534.

3392. *The Same.**(Kṛdanta chapter only.)*

Substance, country-made paper. $16\frac{1}{2} \times 4$ inches. Folia, 8. Lines, 7 on a page. Extent in slokas, 200. Character, Bengali of the early nineteenth century. Appearance, faded.

Beginning:—

ॐ नमो गणेशाय ।

काशीश्वरेण संचेषात् क्रियन्ते शिष्टसम्भवाः ।

कृपावाजेमिच्छदिसाध्यशिष्टसन्निर्यनिचरिचटिभ्य उन् ॥

Colophon:—

इति श्रीकाशीश्वरभट्टाचार्यविरचितं कृदन्तपरिशिष्टं
समाप्तम् ।

4535.

5115. **मुग्धबोधपरिशिष्टम् ।** *Mugdha-bodha-pariśiṣṭam.**By Nanda-kiśora Chakra-vartī Bhaṭṭācārya.*

Substance, country-made yellow paper. $12\frac{1}{4} \times 3\frac{1}{4}$ inches. Folia, 4 (marked 1 to 3 and one not marked). Lines, 7 on a page. Character, Bengali of the early nineteenth century. Appearance, fresh. A mere fragment.

Beginning:—

श्रीरामो जयति ।

मुग्धबोधपरिशिष्टम् ।

अथ कारकं विवृणुमः । तत्र क्रियानिमित्तं कारकमिति वद्वः ।

तत्र निमित्तपदस्य कारणार्थत्वे विप्राय भूमिं ददातीत्यत्र सम्यदाने

ऽयाप्तिः । तस्य त्यागविशेषात्मकदानक्रियायाः कारणत्वाभावात् ।

In the leaf marked 3, it deals with *Karana*. The leaf unmarked is written on one side only and contains the beginning of *Taddhita*.

4536.

3325. *The Same.*

Substance, country-made paper. $16\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 25. Lines, 6 on a page. Extent in ślokas, 450. Character, Bengali of the early nineteenth century. Appearance, old.

A supplement to Vopadeva's Mugdha-bodha. For the beginning of the work see I.O. Catal. No. 873. The present MS. contains the chapters on Kāraka, Samāsa, and Taddhita. The MS. described in L. 2210 contains those three chapters only.

4537.

3328. कारकलक्षणम् । *Kāraka-lakṣaṇam.*

Substance, country-made yellow paper. $15 \times 3\frac{1}{2}$ inches. Folia, 9. Lines, 9 on a page. Extent in ślokas, 315. Character, Bengali of the early nineteenth century. Appearance, fresh.

It ends :—

पद्यमिच्छरसे सुग्धबोधश्याकरणाभ्यते ।
नानाशास्त्रार्णवोद्भूते कारकामृतवण्टनम् ॥

It begins :—

अथ कारकलक्षणमाह । कारकत्वं ङादिषट्कान्यतमत्वं ।
तथाहि ।

कर्मकं करणं चैव कर्ता च सम्प्रदानकम् ।
अप्रादानं तथाचाधिकरणं कारकाणि षट् ॥
उक्तानुक्तविभेदेन प्रनरेकैकशो द्विधा ।
उक्तादन्यदनुक्तं स्यादुक्ते स्यात् प्रथमैव हि ॥
अनुक्ते तु भवन्त्यन्या द्वितीयाद्या यथायथम् ।
द्वितीया कर्मणि प्रोक्ता तृतीया कर्त्तरि स्मृता ॥
करणे च चतुर्थी तु सम्प्रदाने प्रकीर्तिता ।
पञ्चमी स्यादप्रादाने तथाधारे तु सप्तमी ॥

उक्तानुक्तविचारेण प्रयोगस्तेन गम्यताम् ।
 ल्यर्थे सम्बोधने त्वैवक्तार्थं प्री कारके सति ॥
 निर्लिङ्गमर्थो वाच्यः स्यात् लेशर्थो ल्यर्थ उच्यते ॥

इत्यादि ।

A lucid exposition in verse of the chapter on Kāraka of Vopadeva's Mugdha-bodha. It is very rich in quotations and very useful for a scientific study of the Syntax of Sanskrit.

4537A.

10708. कारकोल्लासः । *Kārakollāsaḥ.*

By Bhārata Mallika.

Substance, country-made paper. 15×3½ inches. Folia, 7. Lines, 5, 6 on a page. Extent in ślokas, 140. Character, Bengali. Date, Śaka 1677. Appearance, old and discoloured. Complete.

A treatise on Sanskrit syntax by Bharata Mallika who belonged to the Mugdha-bodha School.

Colophon :—

इति वैद्य-हरिहर-खानवंशसम्भव-गौरीकुमल्लिकात्मज-
 श्रीभरतसेनकृत-कारकोल्लासः समाप्तः ।

Post Colophon :—

श्रीबलभद्रदेवशर्मणः पुस्तकमिदं स्वाक्षरश्च । शुभमस्तु शकाब्दा
 १६७७—७८ नमो गणेशाय ॥

Beginning :—

त्रैलोक्यत्राणकर्तारौ नत्वा गौरीमहेश्वरौ ।
 करोति कारकोल्लासं पद्येन भरतो भिषक् ॥
 कारकं स्यात् क्रियामूलं क्रिया धातुर्थ उच्यते ।
 धातवस्त्रिविधा धीरैवक्ताः केचिदकर्मकाः ॥
 सकर्मकाश्च कतिचित् कतिपिच द्विकर्मकाः ।
 न साधयितुमीशा-येवस्त्वन्तरमकर्मकाः ॥

सत्तामात्रार्थकास्ते भूरादय उदीरिताः ।

त्राता भवति गोविन्दः सदा भाति महेश्वरः ।

चित्ते तिष्ठतु मे शम्भुरेवमन्येऽप्यकस्मैकाः ॥

The work ends :—

कारकोक्तो विधिः स्वल्पं मयात्र परिकीर्तितः ।

विस्तरेणैव विज्ञेयस्तन्मान्तरवलोकनात् ॥

4538.

9455. **कविकल्पद्रुमः ।** *Kavi-kalpa-drumah.*

By Vopadeva.

Substance, country-made paper. $9\frac{1}{2} \times 4$ inches. Folia, 16. Lines, 11 on a page. Extent in ślokas, 400. Character, Nāgara. Date, Samvat 1494. Appearance, old.

The first leaf missing. See I.O. Catal. 875.

Colophon :—

इति वोपदेवविरचितः कविकल्पद्रुमो नाम धातुपाठः समाप्तः ।

Post Colophon :—

स्वस्ति श्रीसंवत् १४९४ वर्षे माघ वदि एकादश्यां गुरौ अद्येह दमनायां
महाराज-श्रीजयदेव-विजयराज्यमहिसाया-ग्रामवास्तव्य-ऊदीचज्ञातीय-आचार्य-
धनेश्वरसुत-आचार्यमुरारेरध्ययनार्थं ऊदीचज्ञातीयपुरोहित-सरवणसुतहरि-
हरेण पुस्तकमिदमलेखि ॥ श्रीः ॥

शुभं भवतु

यादृशं पुस्तके दृष्टमित्यादि ॥ ६ ॥ ॥ श्रीः ॥

4539.

4378. *The Same.*

Substance, country-made yellow paper. $12 \times 2\frac{1}{2}$ inches. Folia, 34. Lines, 5 on a page. Character, Bengali. Date, Śaka 1736. Appearance, fresh. Complete.

Post Colophon Statement :—

शक १७३६-१०-२०-२ ।

4540.5182. *The Same.*

Substance, country-made paper. $16 \times 3\frac{1}{2}$ inches. Folia, 24. Lines, 5 on a page. Character, Bengali. Appearance, old and discoloured. Written in a beautiful hand of the early nineteenth century. Complete.

Colophon :—

इति कविकल्पद्रुमः समाप्तः ।

4541.

7785. *The same with commentary by the author, entitled Kāvya-kāma-dhenu.*

Substance, country-made paper. 10×5 inches. Folia, 4. Character, modern Jaina Nāgara. Appearance, fresh. Tripāṭha form. A mere fragment.

4541A.6776. *The Same.**With the same commentary.*

Substance, country-made paper. $10\frac{1}{2} \times 5$ inches. Folia, 6. In tripāṭha form. Character, modern Jaina Nāgara. Appearance, fresh. A mere fragment.

4541B.6976. *The Same.**With the same commentary.*

Substance, foolscap paper. $9 \times 4\frac{1}{2}$ inches. Folia, 13. In Tripāṭha form. Character, modern Jaina Nāgara. Appearance, fresh. A mere fragment. To the end of the bases ending in क.

4542.8868. काव्यकामधेनुः । *Kāvya-kāma-dhenuh.*

Substance, country-made paper. 10×5 inches. Folia, 61. Lines, 9, 10 on a page. Character, Nāgara of the nineteenth century. Appearance, discoloured. Complete.

See I.O. Catal. 877, 878.

4543.

2837. *The Same.*

Substance, country-made paper. $14 \times 3\frac{1}{2}$ inches. Folia, 23. Lines, 9 on a page. Character, Bengali of the nineteenth century. Appearance, fresh. Incomplete at the end.

4544.

385. *The Same.*

Substance, country-made paper. 15×4 inches. Folia, 46. Lines, 7, 8 on a page. Extent in Slokas, 1288. Character, Bengali. Date, Śaka 1773. Appearance, fresh. Complete.

The Post Colophon Statement:—

स्वर्गे गौर्वीण नार्यः सुरपतिमभितः शान्दिकानां वरेण्यं
पाताले नागराजं भुजगयुवतयो यस्य गायन्ति कौत्ति ।
यस्तौर्गः शास्त्र-पाथोनिधिमखिलमिमं गोष्यदं वा सुरादौ
प्रिद्योऽकार्षीद्वनेशः कविकुलतिलकः कैशविर्वीरदेवः ॥

समाप्तोऽयं ग्रन्थः ।

लिखितं श्रीनृसिंहकुमार-देवशर्माणा तस्येदं पुस्तकम् ।

शकाब्दाः १७७३ पौषस्य त्रिंशद्दिनं ।

4545.

4580. *The Same.*

Substance, country-made paper. $13\frac{1}{2} \times 3$ inches. Folia, 44. Lines, 7, 8 on a page. Character, Bengali. Date, Śaka 1511. Appearance, old. Writing effaced in many leaves. Complete.

Post Colophon:—

शकाब्दा १५११ ।

4546.

4552. *The Same.*

Substance, country-made paper. 14×3 inches. Folia, 41. Lines, 8 on a page. Character, Bengali. Date, B.S. 1241. Appearance, fresh. Complete.

Post Colophon :—

सन १२४१ साल तारिख २६शे आवण । श्रीकालाचार्ददेव-
ग्रन्थः लिपिरियं खात्तरं पुस्तकम् ।

4547.

3336. धातुदीपिका । *Dhātu-dīpikā*.

A commentary on Kavi-kalpa-druma.

By Durgā-dāsa.

Substance, country-made yellow paper. $15\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 73. Lines, 8 on a page. Character, Bengali of the early eighteenth century. Appearance, fresh. Complete.

The MS. gives the date of the composition of the commentary as Śaka Soma-raseṣu-bhūmi, that is, 1561 = 1639 A.D. The verse runs thus :—

शके सोमरसेषु-भूमिगणिते श्रीसर्वभौमात्मजो
दुर्गादास इमां चकार विषदां टौकां खबोधावधि ।
टौकेयं विशदात्मनां प्रतिपदं सम्पादयन्तौ मुदं
शिष्याणां विदधातु धातुगह्वने शार्ङ्गलविक्रीडितम् ॥

In the next number the first line of the śloka, giving the date, is written otherwise.

In Śiva Nārāyaṇa Śiromaṇi's edition of Kavi-kalpa-druma we find, in the place of the chronogram, गङ्गोलौचन सर्वदेशविदित.

Durgā-dāsa Vidyā-vāgīśa is generally accepted as the son of Vāsu-deva Sārva-bhauma, the well-known leader of the Naiyāyika thought of Nadia, who flourished in the fifteenth century. This belief is absolutely unfounded.

As to the real age of our commentator, the genuineness of the above quoted chronogram is open to doubt, having regard to the different readings in its place, as

shewn above, but we are supplied with two landmarks of his date by Durgā-dāsa himself.

(1) He speaks of Vidyā-nivāsa in the preface to his commentary on Mugdha-bodha, as the first commentator, followed by many others. So the difference between their times, is evidently great. Now, this Vidyā-nivāsa, we have strong reasons to think, was no other than the father of Viśva-nātha Tarka-pañcānana. He is always mentioned by his title, Vidyā-nivāsa, and never by name (Kāśī-nātha). No other Vidyā-nivāsa of any reputation is known. This Vidyā-nivāsa was the contemporary of Akbar.

(2) He quotes and refutes even Rāma Tarka-vāgiśa, whose living descendant is ninth from him.

See I.O. Catal. 880.

4548.

4016. *The Same.*

Substance, country-made paper. $15\frac{1}{2} \times 2\frac{3}{4}$ inches. Folia, 101. Lines, 6 on a page. Character, Bengali of the eighteenth century. Appearance, discoloured. Complete.

Colophon :—

গাজুলীযজসর্ব্বেশবিদিতশ্রীসার্বভৌমাत्मजो दुर्गादास इमा-
चकार विषदां टीकां खबोधावधि । इत्यादि ।
इति श्रीवासुदेवसार्वभौमभट्टाचार्यात्मजश्रीदुर्गादासविद्या-
वागीश्विरचिता धातुदीपिका नाम कविकल्पद्रुमटीका समाप्ता ।

4549.

5114. *The Same.*

Substance, country-made paper. 17×4 inches. Folia, 60. Lines, 8, 10 on a page. Character, Bengali of the early nineteenth century. Appearance, fresh. Complete.

Colophon :—

इति धातुदीपिका समाप्ता ।

4550.

10669.

Substance, country-made paper. 13×2 inches. Folia, 27. Lines 5 on a page. Character, Bengali of the eighteenth century. Appearance old and discoloured.

A book of Sanskrit roots.

Beginning :—

नमो गणेशाय ।

भू सत्त्वायां, चित्ती मञ्जाने, अत मातल्यगमने, अतिर आसेच
अतिर क्षणो, मन्त्र विलोडने ॥

Last Colophon :—

इति स्वार्थे अन्ताश्चरादयः समाप्ताः । श्रीहरि स्मरणं ॥
स्वाद्यदादि दिवादिश्च, etc.

4551.

1680. धातुमञ्जरी । *Dhātu-mañjarī.*

By Kāśī-nātha.

Substance, country-made paper. 11½×4½ inches. Folia, 35. Lines 11 on a page. Extent in ślokas, 1,100. Character, Nāgara. Date, Samvat 1713. Complete.

Colophon :—

श्रीकाशीनाथकृतौ धातुमञ्जर्यां चुरादिगणः समाप्त्यं धा-
तुमञ्जरी ।

Post Colophon :—

श्रीः अथ सम्वत्सरे श्रीमद्रूपविक्रमादित्यराज्ये सं
१७१३ वर्षे मार्गशीर मासे कृष्णपक्षे अमावास्यां तिथौ बुधवा-
नधीतं । कल्याणमस्तु यावृष्टं पुस्तिकं इत्यादि ।

The work begins :—

स रामं राममारामं गुणानां धातुमञ्जरौ ।

ज्ञानदा ज्ञानदा['] ज्ञात्वा काशीनाथेन कथ्यते ॥

भू सत्त्वायां । सतो भाव सत्त्वा विद्यमानता । भवति रामः कर्त्तरि भावेन
रामेण रामाभ्यां रामैर्भूयते ।

This work belongs to the Pāṇinī School. It gives illustrations to explain the meanings of roots.

4551A.

3512. कारकचन्द्रिका । *Kāraka-candrikā.*

By Rāma-candra.

Substance, country-made paper. 19×3½ inches. Folia, 24. Lines, 6 on a page. Extent in Slokas, 700. Character, Bengali. Date, Saka, 1631. Appearance, discoloured. Complete.

It begins thus :—

पद्माकान्तपदाम्बुजं परिचरत् संसारदुःखापहं
नत्वा कारकचन्द्रिकां प्रकुर्वते श्रीरामचन्द्रो दिजः ।
माद्यन्मन्दधियाममन्दमतये सुगधप्रमाणामलां
सूद्यत्संग्रहशुम्भिताग्रगुणितः प्रोद्दामसम्योक्तिदाम् ॥

The object of the work :—

षट्कारकाणि सम्बन्ध उक्तानुक्ततया दिधा ।

विभक्तिस्थिति विज्ञेयमवश्यं योगमिच्छता ॥

इहायं कर्त्ता बालव्युत्पत्तये संक्षेपतः सम्बन्धमभि[द]धान ईश्वरं प्रणम्याह
षट्कारकाणौत्वादि । अस्त्यर्थः, etc., etc.

This is a clear exposition of the syntax of Sanskrit, based on ancient Kārikās on the subject.

Then we get the date of the composition of the work :—

ऋत्विन्दुङ्कमिते (?) शक्ते ग्रन्थोऽयं सुविनिर्जमे ।

घराम्बन्तान् सा (?) रामचन्द्रेण शिशुबुद्धये ॥

I put a query on the chronogram because the work cannot be so early as it quotes Supadma Vyākaraṇa in page 9B and the Smārta Bhaṭṭācārya in 20A.

Colophon:—

इति श्रीरामचन्द्रविद्याभूषणसंयुतो कारकचन्द्रिका
समाप्तेति ।

The scribe's note:—

श्रीरमावल्लभो भूमिदेवः कारकचन्द्रिकामलिखत् श्रीरामनाथ-
विप्रस्य सोमवासरे । शकाब्दाः १६३१ ।

4551B.

3394. **वार्त्तिकमाला ।** *Vārttika-mālā.*

*By Rāma-candra Vidyālaṅkāra, disciple of Jagan-nātha
Tarka-pañcānana.*

Substance, country-made paper. 16×4 inches. Folia, 24. Lines,
5 on a page. Extent in ślokas, 480. Character, Bengali in a modern
hand.

A collection of the supplementary sūtras from
Durgā-dāsa's commentary on Mugdha-bodha by a student
of Jagan-nātha Tarka-pañcānana.

Jagan-nātha Tarka-pañcānana was a very learned
Paṇḍita of Triveni in the Hooghly District who used to get
a pension from the E.I. Company and who wrote a Code
of Hindu Law for the use in the Courts in British India.
The author was a pupil of the Paṇḍita.

It begins:—

श्रीदुर्गादासमाहात्म्यं ज्ञातुः कः क्षमते यतः ।
मूलखटुरसार्थं यत् पदं तत् साध्यते परैः ॥
तद्व्रीकासागरप्राप्तलब्धलक्षणमौक्तिकैः ।
रम्या वार्त्तिकमालेयं क्रमसूत्रेण तन्यते ॥

It ends:—

विद्यावित्तवयःकुलादिविभवैः ख्यातोऽद्वितीयः स्वयम्
शश्वद्गोशुगुणो गुणाकरन्दयामासौल्लिवेणीपुरे ।

अथःअखिविधानसाधनजगन्नाथेन नास्त्रापि च
औपचाननसोदरो द्विजवरो यस्तर्कपचाननः ॥
तच्छात्र श्रीरामचन्द्रस्युतवार्त्तिकमालया ।
सभ्यया शोभनीया स्यात् कण्ठे पण्डितमण्डली ॥

Colophon :—

इति श्रीरामचन्द्रविद्यालङ्कार-सालङ्कारौचित-वार्त्तिकमाला
समाप्ता ।

4551C.

7072.

Substance, country-made paper. $10\frac{1}{2} \times 5$ inches. Folium, 1. Lines,
15. Character, modern Nāgara. Appearance, fresh.

This leaf contains some examples of *Sandhi*, with
rules.

1c. SUPADMA.

4552.

4758. **सुपद्मव्याकरणम् ।** *Supadma-Vyākaraṇam.*

By Padma-nābha.

Substance, country-made paper. $15\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 170 by counting. Lines, 5, 6 on a page. Character, Bengali. Appearance, new

From the beginning to the end of Samāsa. Of Tad-dhita the MS. has five leaves only

See I.O. Catal. 883, 884

The author lived in the middle of the fourteenth century in Mithilā at Bhora-grāma. See below.

4553.

4592. *The Same.*

I.

Substance, country-made paper. 19×3 inches. Folia, 186. Lines, 5, 6 on a page. Character, Bengali. Date, Śaka 1730. The first leaf is missing. Incomplete in the beginning.

Published by the late Paṇḍita Hṛṣikeṣa Śāstrī.

Last Colophon :—

इति श्रीपद्मनाभदत्तकृतौ सुपद्मे व्याकरणे पञ्चमोऽध्यायः ।

समाप्तश्चेदं व्याकरणमिति ॥

Post Colophon :—

शकाब्दा १७३० ।

Although the last leaf is marked 186, there are 11 leaves more, as Nos. 30 to 39 mark two sets of leaves and after the second 39th leaf there is one more leaf marked 39.

II.

Substance, country-made paper. $16 \times 3\frac{1}{2}$ inches. Folia, 21. Lines, 10 on a page. Character, Bengali of the early nineteenth century. Appearance, old. Complete.

This contains a portion of Dhātu-pāṭha of Supadma-vyākaraṇa from Bhuvādi to Curādi.

4554.

3507. **सुपद्मकरन्दः ।** *Supadma-makarandah.*

A commentary on Supadma by Viṣṇu Miśra.

Substance, palm-leaf. $17 \times 1\frac{1}{2}$ inches. Folia, 135. Lines, 5 on a page. Character, Bengali. Written in a neat, small hand. Appearance, discoloured. Date, Saka 1635. To the end of the second chapter.

See I.O. Catal. No. 885 and H.P.R., Vol. I, 408, and Vol. III, 353.

Colophon:—

इति सुपद्मकरन्दे द्वितीयोऽध्यायः ॥

The scribe's note:—

शक्ते वाणत्रिषड्भे शकपरिमिते कार्तिके मासि भानो
वारे मिश्रकृतां लिखे बङ्गप्रो यत्नाच्च टीकां दत्तम् ।
नौकां सौपद्मसिन्धोश्चि मतिमतां शङ्करो रामपूर्वो
मूर्द्धा कृष्णपदं प्रणम्य सततं वेदज्ञानमो मुदा ॥

इति श्रीमत् पद्मनाभदत्तविरचित-सुपद्मव्याकरणस्य द्वितीयाध्याय विवरणं ।

ऋषीणामपि ये दोषा भवन्ति सततं भ्रमात् ।

तानर्हन्ति बुधा अत्र तेजितुं मम पुस्तके ॥

इति श्रीरामशङ्करदेवशर्मेणः स्वाक्षरमिदं पुस्तकम् ।

4555.

7985. *The Same.*

Substance, country-made paper. $14\frac{1}{2} \times 4$ inches. From *Pada Kadamba to Aluk*; each chapter separately paged—4+15+17+16 (of which the eighth is missing)+37+9. Character, Bengali of the early nineteenth century. Appearance, old and discoloured.

A fragment of Supadma-makranda by Viṣṇu Miśra.

4556.

7993 सुपद्मटीका । *Supadma-tikā.**A commentary on the Supadma-Vyākaraṇa.**By Rāma-śaṅkara Tarka-pañcānana.*

Substance, country-made paper. $15\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 10. Lines, 9 on a page. Character, modern Bengali. Appearance, fresh. A mere fragment.

Beginning :—

नत्वा दर्गापदद्वन्द्वं ज्ञानमोक्षप्रदायकं ।
 मित्रादिमतमालोक्य ज्येष्ठभ्रातृमतं तथा ॥
 तर्कपञ्चाननोपाधिर्हिजः श्रीरामशङ्करः ।
 सुपद्मस्य तनुं टीकां कुरुते नाम शङ्करौ ॥

For this short commentary see I.O. Catal. 852.

4557.

3511. परिभाषा । *Paribhāṣā.**By Padmanābha.*

Substance, country-made paper. $17 \times 3\frac{1}{2}$ inches. Folia, 20. Lines, 8 on a page. Extent in ślokaś, 750. Character, Bengali. Date, Śaka 1714. Appearance, discoloured. Complete.

Colophon :—

इति श्रीपद्मनाभदत्तविरचिता परिभाषावृत्तिः समाप्ता ।

Post Colophon :—

वेदान्तसमुद्रचन्द्रगणिते [1714] श्राक्ते सिते दादशे
 कन्याराशिगते रवौ कृततिथौ पाठाय वै यत्नतः ।
 वारे सोमसुते ऽलिखत् परियुतां भाषाञ्च रामो मुदा
 यस्मात् पूर्वगतः शिवः परगतः शर्मा च स औद्युतः ॥

ॐ नमो ब्रह्मणे ॐ नमो विष्णवे, etc., etc.

For the beginning of the work see I.O. Catal. No. 890.

The work concludes with the following śloka, giving an account of the author's literary activity and his genealogy :—

नत्वा श्रीश्रीनिवासं प्रगातजनमनःशुश्रूषं हारकालं ।
 सन्यासाश्रमवन्तमन्तदमनं श्रीगोपवेशं विभुम् ॥
 पाणिन्या(?)मरभाष्यभाष्यविततग्रन्थार्थमालोकनात् ।
 वक्तुं युक्तमिदं मितं सदर्थैरुचिरं सम्पूर्णमाविष्कृतम् ॥
 दिक्ष्वाचं दर्शितं किन्तु सकलार्थविकाश्रनम् ।
 धैर्यावधेयं धीराः श्रीपद्मनाभनिवेदितम् ॥
 उक्तो व्याकरणार्दर्शः सुप्रदत्तस्य टिप्पणौ ।
 ततो वाणकबोधाय प्रयोगाणाञ्च दीपिका ॥
 उणादिरुक्ती रचिता तथाच धातुकौमुदी ।
 तथैव यङ्लुको रुक्तिः परिभाषा ततः परम् ॥
 गोपालरचितं (?) नाम साहित्ये ग्रन्थरत्नकम् ।
 व्यानन्दलहरीटीका स्मृतावाचारचन्द्रिका ॥
 कोषे भूरिप्रयोगाख्यो रचितस्तातयत्नतः ।
 धीराः श्रीपद्मनाभेन गृह्यते ह्ययमञ्जलिः ॥
 संस्कारार्था प्रतिपाल्या वः पुत्रवत् मम पुस्तकाः ।
 चक्षुलाऽप्यक्षला लक्ष्मीर्वाणी यत्र गृहे गृहे ।
 तं विदुष्यं (?) सदा वन्दे विक्रमो यत्र भूपतिः ॥
 कालिदासादयस्तत्र संख्यावन्तः सहस्रशः ।
 तेषामेको वररुचिः सर्वशास्त्रविशारदः ॥
 तत्सुतो न्यासदत्तश्च फणिभाष्यार्थतत्त्ववित् ।
 तत्सुतो दुर्घटो ज्ञेयः पाणिनीयार्थतत्त्ववित् ॥
 जयादित्यस्तत्सुतश्च मीमांसाशास्त्रपारगः ।
 श्रीपतितत्सुतश्चैव सांख्यशास्त्रविशारदः ॥
 गणेश्वरस्तत्सुतश्च काव्यशास्त्रविशारदः ।
 भातुभट्टस्तत्सुतश्च रसमञ्जरीकारकः ॥
 हलायुधस्तत्सुतश्च मीमांसाशास्त्रपारगः
 or (वेदमन्त्रार्थतत्त्ववित्) ॥

श्रीदत्तस्तत्सुतश्चैव स्मृतिशास्त्रार्थतत्त्ववित् ।
 तत्सुतो भवदत्तश्च वेदान्तौ कविसत्तमः ॥
 दामोदरस्तत्सुतश्च काव्यालङ्कारकारकः ।
 तत्सुतः पद्मनाभोऽहं मयैवैतन्निगद्यते ॥

Then the scribe's note :—

नन्वे(न्ये)वं सति श्रीदत्तप्रपौत्रः पद्मनाभ इत्यवधार्यते । तर्हि
 कथं पूर्वोक्तं श्रीदत्तात्मजसूनुना इत्यनेन अविरोधः तेन हि
 श्रीदत्तपौत्रो ऽवधार्यते । सत्त्वं सूनुशब्दोऽत्र पौत्रपर्यायः तस्मात्
 श्रीदत्तात्मजपौत्रत्वेन श्रीदत्तप्रपौत्र इत्यविरोधः । तथाच
 हडुचन्द्रः ।
 सूनुः सूर्ये पुत्रपौत्रे कनौयसि च दृश्यते ।

4558.

The same here called.

404. परिभाषावृत्तिः । *Paribhāṣā-vṛttiḥ.*

By Padmanābha Datta.

Substance, country-made paper. $13\frac{3}{4} \times 2\frac{1}{4}$ inches. Folia, 33, first leaf missing. Lines, 6 on a page. Extent in ślokas, 858. Character, Bengali. Date, Saka 1641. Appearance, tolerable.

It ends thus :—

पाणिण्याद्यवभाष्यभाष्यविततग्रन्थार्थमालोकनात् ।
 वक्तुं युक्तमिदं सदर्थरुचिरं सम्पूर्णमाविष्कृतम् ॥
 दिङ्मात्रं दर्शितं किन्तु सकलार्थविकाशनम् ।
 द्वैर्थावधेयं धीराः श्रीपद्मनाभनिवेदितम् ॥
 उक्तो व्याकरणादर्शः सुपद्मस्तस्य पञ्जिका ।
 ततो हि बालबोधाय प्रयोगानां च दीपिका ॥
 उणादिवृत्तौरचिता तथाच धातुचन्द्रिका ।
 तथैव यङ्लुको वृत्तिः परिभाषा ततः परम् ॥

गोपालचरितं नाम साहित्ये यत्परत्नकं
 आनन्दलहरीटीका टीका माघे विनिर्भिता ।
 छन्दोरत्नं छन्दसि च स्मृतावाचारचन्द्रिका
 कोषे भूरिप्रयोगाख्यो रचितस्तातयत्नतः ॥
 घोराः श्रीपद्मनाभेन गृह्यते ह्ययमञ्जलिः
 संस्कार्या प्रतिपाल्या वः पुत्रवन्मम पुस्तकाः ॥

Colophon :—

इति श्रीपद्मनाभदत्तविरचिता परिभाषावृत्तिः समाप्ता ।
 शुभमस्तु ॥ शकाब्दाः ॥ १६४१
 श्रीगङ्गाधरशर्माः खात्तुमिदं पुस्तकञ्च । श्रीरस्तु लेखकं
 मयि ।

4559.

3785. *The Same.*

Substance, country-made paper. 15×2½ inches. Folia, 41. Lines, 5, 6 on a page. Extent in ślokas, 600. Character, Bengali. Date, Sakā 1722. Appearance, fresh. Complete.

Colophon :—

इति श्रीपद्मनाभदत्तविरचिता परिभाषावृत्तिः समाप्ता ।

Post Colophon :—

समाप्तश्चायं ग्रन्थः शुभमस्तु ।
 पक्षाक्ष्यर्णवसिन्धुजे परिमिते प्राक्के त्रिथौ शुक्लके
 पञ्चम्यां कविवासरे निजगुरोः पादारविन्दं मुदा ।
 नत्वा श्रीद्विजरामभट्टलिखिता पर्यादिभाषा शुभा
 वैशाखस्य चतुर्दशे पठनतः स्वीयोत्गुरोराज्ञया ॥

श्रीहरिः शरणम् ।

This MS. does not contain the genealogy of Padma-nābha, for which see our Catal. number 4557 and H.P.R., 1. 223.

4560.

4614. *The Same.*

Substance, country-made paper. $15\frac{1}{2} \times 3\frac{1}{4}$ inches. Folia, 27. Lines, 6 on a page. Character, Bengali. Date, Saka 1698. Appearance, fresh. Complete.

Colophon :—

इति श्रीपद्मनाभदत्तविरचिता परिभाषावृत्तिः समाप्ता ।

उक्तो व्याकरणादर्शः सुपद्मस्तस्य टिप्पणी ।

ततो हि बालबोधाय प्रयोगाणाञ्च दौषिका ॥

उणादिवृत्तौ रचिता तथाच धातुकौमुदी ।

तथैव यङ्लुको वृत्तिः परिभाषा ततः परम् ॥

गोपालचरितं नाम साहित्यग्रन्थरत्नकम् ।

आनन्दलहरीटीका स्मृतावाचारचन्द्रिका ॥

कोषे भूरिप्रयोगाख्यो रचितस्तातयत्नतः ।

ॐ लेखन्यै नमः ॥ शुभमस्तु शकाब्दाः १६९८ श्रीउदयचन्द्रदेवशर्माः
स्वाक्षरमेतत् पुस्तकञ्च ।

4561.

3365. *प्रयोगदौषिका । Prayoga-dōpikā.*

By Padma-nābha Datta.

Substance, country-made paper. $14 \times 2\frac{1}{4}$ inches. Folia, 68. Lines, 6 on a page. Extent in ślokas, 1,400. Character, Bengali. Date, Saka 1650. Appearance, discoloured. Complete. Written in two different hands.

This work is mentioned as one of Padma-nabha's works in the previous number.

Colophon :—

इति श्रीपद्मनाभदत्तविरचितायां प्रयोगदौषिकायां तद्धित-
समुच्चयस्य विवरणं समाप्तम् ।

Post Colophon :—

शुभमस्तु । शाकेऽस्मिन् १६५० । २ । ६

A unique work.

It begins :—

वरदं माधवं नत्वा बालबोधाय दीपिका ।
 गद्या सुपद्व्यकारेण प्रयोगानां विनिर्भिता ॥
 कारकाणां च मन्थीनां समासानां समुच्चयः ।
 कृतां च तद्धितानां च ममास्मिन्नात्र कौर्त्तितः ॥
 समासेन संच्छेपेणेत्यर्थः । तत्र कारकसमुच्चयस्य विवरणं
 यथा ॥ कर्त्ता, कर्म, करणं सम्प्रदानमपादानमधिकरणं चेति
 षट् कारकाणि भवन्ति ।

4562.

3784. यङ्लुगादिवृत्तिः । *Yan-lugādi-vṛttih.*

By Padma-nābha Datta.

Substance, country-made paper. 15×2½ inches. Folia, 10. Lines, 6 on a page. Extent in ślokas, 240. Character, Bengali of the nineteenth century. Appearance, old. The ink has sunk. Complete.

Colophon :—

इति श्रीपद्मनाभदत्तकृतौ उत्तरसुपद्व्य व्याकरणे यङ्लुगादि-
 वृत्तिः समाप्ता ॥

Beginning :—

प्रणम्य बालगोपालं पिवन्तं नवनीतकम् ।
 द्विजश्रीपद्मनाभेन यङ्लुको वृत्तिरुच्यते ॥
 यङ्लुगित्यपलक्षणम् । अन्येषामपि ग्रहणम् । ननु धातो-
 रेकाचो इत्यस्य यत् भ्रष्टाभीक्ष्णमुक्तं तत्र भ्रष्टार्थोऽतिप्रयार्थः ।
 तत्र किं कर्त्तरतिप्रथमे यङ् कर्मणो वा किं क्रियाया इति चेन्न
 यत्र एकव्यक्तिः कर्त्ता तत्रातिप्रथमविरहान्न यङ् यङ्लुक् । एवं यत्र
 अकर्मकधातुस्तत्र यङ्लुग् न भवति ।

End:—

तदेवं व्याख्यायते । दशगणपरिपठिताः श्रुत्विकरणा भुवा-
दयः अश्रुत्विकरणा अदादयः एवं क्रादयः सनाद्यन्तास्तेति
चकारान्नामघातोर्ग्रहणम् । तेन पुत्रकाम्यतौत्यादि ।

Mentioned as one of Padma-nabha's work. See Supra.

4563.

387. सुवन्तप्रक्रिया । *Subanta-prakriya*.

By Padma-nābha.

Substance, country-made paper. 13×3 inches. Folia, 30. Lines, 5, 6 on a page. Extent in slokas, 500. Character, Bengali. Date, Śaka 1673. Appearance, old.

This is a defective manuscript.

The first three leaves contain the conjugation of Dhātus. Then leaves in a different hand, consecutively marked from 11 to 36, contain the declensions of Śabdas, bearing, in the last leaf, the colophon:—

इति श्रीपद्मनाभदत्तकृतायां सुवन्तप्रक्रियायां समाप्ताः ।

Then again a leaf marked 36 containing a Kroḍa-pattra.

Beginning:—

ॐ नमः सरस्वत्यै ।

ये घातवः सन्ति गणान्तरेषु वर्णार्थनिर्देशपरैरभिज्ञाः ।

विभिन्नशब्दप्रतिपादनार्थं रूपाणि तेषां समुदाहरित्ये ॥

भूवादिषूभयपदौ बुध बोधनेऽस्ति ।

रूपद्वयं भवति बोधति बोध्यते च ॥

End:—

नपुंसके भवत् भवतौ भवन्ति तृतीयायामप्येवं तृतीयादौ

पुंसा तुल्यं ।

Then follows the Kroḍa-pattra.

Post Colophon Statement :—

शकाब्दाः १६७३

अनलघुः शक्तिं धृतुं भूशक्तिं माने नारे कृत्स्नं च ।

विलिखितेयं श्रीछायाचरणेन दिजन्मना ॥

4564.

5284. कल्पलतिका । *Kalpa-latikā.*

(सुपद्मव्याकरणगणवृत्तिः)

By Viṣṇu.

Substance, foolscap paper. $13\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 19 to 28 and 58 to 123. Lines, 8 on a page. Character, Bengali of the nineteenth century. Appearance, fresh. Incomplete in the beginning and in the middle.

End :—

सदा मुकेलिललिता दशमस्तवकोज्वला ।

कल्पान्तं कल्पलतिका सुरभीन्धकतां दिशः ॥ (?)

शक्तिं महेश्वरगतर्कभेदसुधामयैगणिता (1511) दिजिन ।

श्रीविष्णुनेयं निरमायि यत्नात् सुपद्मकर्तृगणधातुवृत्तिः ॥

शिरस्यञ्जलिमारोप्य सतो युष्मानहं वदे ।

मात्सर्यं दूरमुच्चार्य विचार्य महत्तः सताम् ॥

Colophon :—

इति गणवृत्तौ कल्पलताख्यायां स्वार्थशिञ्जन्तचुरादिवृत्तिः

समाप्ता ।

4565.

4045B. *An anonymous commentary on the Supadma.*

Substance, country-made paper. 15×3 inches. Folia, 6. Lines, 6 on a page. Extent in ślokas, 120. Character, Bengali. Appearance, good. Date, Śaka 1730.

Beginning :—

ॐ नमः परमदेवतायै ।

ननु आदिरितान्त्येन इत्यत्रादियद्वहणं किं सत्यं सर्वार्थं
एवञ्चेदुच्चारणमपि व्यर्थम् । वयन्वादिद्यद्वहणमुद्धृतं तेन क्वचिदन्य-

नकारस्यापि आदेर्नो न इत्यनेन नकारो भविष्यति ॥ सनते
प्रसवश्चैष परहिंसः कथम्भवेत् ॥

इति वासवदत्ताश्लेषात् नन्वितेति किं सत्त्वं कनइत्यत्र कु सु
उ तु नोग्रहणार्थम् ॥ २ ॥ ननु व्यत्येन इति किं सत्त्वं व्यौट
इत्यत्र टा पर्यन्तस्याग्रहणार्थम् ।

End :—

ऋतस्येति । ननु कथमेतेन आर्त्तशब्देन सिद्धत्वात् नैवमार्त्तशब्दस्य
पौडाकाङ्क्षावाचको न एन ऋतसमानार्थकः । न च ऋते चानिष्टं
आर्त्तशब्द[ः]भ्यां सिद्धत्वात्तस्मात् सिद्धिनिषेधनिरासार्थं ये तु
निषेधमिच्छन्ति तन्मते पूर्वोक्तं । प्रादिति किमेषेधेन सत्त्वं लोप-
निगसार्थम् ।

Colophon :—

5A, इति सपञ्चे प्रथमो विन्दः ।

समाप्तश्चायं ग्रन्थः ।

Post Colophon :—

श्रीरामभद्रशर्मणः स्वाक्षरम् पुस्तकमिति । शकाब्दाः १७३०

७ माघ ।

It is called on the label संज्ञाविचारः सपञ्चौयः, which
“ संज्ञा ” is written in everyone of the leaves, on the left
hand upper margin.

4566.

5577. **वर्द्धमानसंग्रहः ।** *Vardhamāna-saṃgrahaḥ.*

By Kṛṣṇa Miśra.

Substance, palm-leaf. 20 × 1½ inches. Folia, 2 to 114, of which the
following leaves are missing: 21, 22, 23, 24, 25, 76, 77, 78, 79, 80 and 81
Lines, 5 on a page. Character, Uḍiya of the sixteenth century. Appear-
ance, old. Incomplete at both ends.

This is an abstract of Vardhamāna's Grammar.

Colophons :—

2A, इति सञ्ज्ञाप्रकरणम्; 2B, इति खरसन्धिः; 3A, इति प्रतीति-
सन्धिः; 5B, इति और्वर्द्धमानसंग्रहे सन्धिपादः समाप्तः; 10A, इति खरान्ताः
पुंलिङ्गशब्दाः; 11B, इति खरान्ताः स्त्रीलिङ्गशब्दाः; 12B, इति खरान्ता
नपुंसकलिङ्गशब्दाः; 19B, इति व्यञ्जनान्ताः पुंलिङ्गशब्दाः; 20B, इति व्यञ्जनान्ताः
स्त्रीलिङ्गशब्दाः; 34B, इति आख्याते स्वादौ परस्मैपदप्रक्रिया; 36B, इत्याख्याते
स्वादौ चात्मनेपदप्रक्रिया; 37A, इत्याख्याते स्वादिप्रक्रिया; 42B, इति
अदाद्यन्तर्गणो जुहोत्यादिप्रक्रिया; 43B, इत्याख्याते दिवादिप्रक्रिया; 44A,
इत्याख्याते स्वादिप्रक्रिया; 45B, इत्याख्याते रुधादिप्रक्रिया; 46B, ० क्रादि-
प्रक्रिया; 49A, ० इगन्त प्रक्रिया; 51A, ० चेक्रीयित् प्रक्रिया; 52A,
० चेक्रीयित् लुगन्तप्रक्रिया; 52B, ० इगन्त प्रक्रिया; 55B, इत्याख्याते नाम-
धातुप्रक्रिया; 59A, ० पदव्यवस्था; 63B, इति औक्तामिश्रविरचिते वर्द्धमान-
संग्रहे आख्यातप्रक्रिया समाप्ता ।

Post Colophon Statement :—

भगवदभिख्येन द्विवेदिना विप्रेण लिखितमिदं पुस्तकम् ।

66A, इति कृतप्रक्रिया; 82A, इति कारके सङ्कलितम्; 84A, इति
कारके द्वितीया प्रकरणम्; 86A, इति कारके चतुर्थी प्रकरणम्; 87B, ०
पञ्चमी प्रकरणम्; 89A, ० षष्ठी प्रकरणम्; 90A, ० सप्तमी प्रकरणम्;
103A, इति समासशास्त्रे तत्पुरुषप्रक्रिया; 107B, इति ० बङ्गव्रीहिप्रक्रिया;
114A, इति औक्तामिश्रविरचितायां वर्द्धमानप्रक्रियायां समासपादः समाप्तः ।

Post Colophon :—

औहिरिभक्तिर्ममास्तु । औहिरिः पायादिमम् ।

With this there is a copy Śruta-bodha of Kālidāsa,
complete in two leaves.

4567.

388B. हरिनामामृतव्याकरणम् ।

Hari-nāmāmṛta Vyākaraṇam.

By Jīva Gosvāmī.

Substance, foolscap paper. 12½ × 4½ inches. Folia, 19 (the first three
leaves are extra). Lines, 7, 8 on a page. Extent in ślokaś, 456 + Charac-
ter, Bengali. Date, Saka 1744. Appearance, fresh. Complete.

For the work see L.G.R. No. 1136. But the MS. described there is defective, wanting in the first three opening verses and coming only up to the end of the Ākhyāta-pāda. Our MS. is complete.

This is the standard grammar of the Caitanya sect at Vṛndāvana written in the sixteenth century.

From a comparison with the next number, this will appear as a shorter version.

It begins thus :—

कृष्णमुपासितुमस्य हृजामि व नामावलिं तनवै (?) ।
 त्वरितं वितरेदेषा (शा) तत्साहित्यात् सदामोदं ॥ १ ॥
 आहतजल्पितजटि(टौ)लं दृष्ट्वा शब्दानुशासनस्तोमं ।
 हरिनामावलिवलितं व्याकरणं वैष्णवार्थमाचिन्मः ॥ २ ॥
 व्याकरणे मरुणि वृत्तिजीवनलुब्धाः सदाप्रसंविधाः ।
 हरिनामामृतमेतत् पिवन्तु शतधावगाहताम् ॥ ३ ॥
 श्रीहरिं मधुरं नत्वा हरिनामामृतं रसं ।
 व्याकरणं च तद्भक्ताः पिवन्तु ब्रजवासिनः ॥
 साङ्गेत्यं पारिहास्यं वा स्तोभं हेलनमेव वा ।
 वैकुण्ठनाम ग्रहणमशेषाप्रहरं विदुः ॥

नारायणादुद्धृतोऽयं वर्णक्रमः । पञ्चाशद् रामादयः । एषामुद्धवस्थानानि ।
 अ अ कवर्गं हकारविसर्गाणां कण्ठः । इ ई चवर्गं यश्चानां तालु । उ ऊ
 पवर्गाणामोष्ठः । इत्यादि ।

4A, इति श्रीहरिनामामृत-संक्षिप्तवैष्णवव्याकरणे प्रथमः सन्धिपादः समाप्तः ।

8A, इति श्रीहरिनामामृते वैष्णवव्याकरणे सुवन्तपादः समाप्तः ।

11A, इति श्रीवैष्णवव्याकरणे हरिनामामृते तिङन्तः पादः समाप्तः ।

12A, इति श्रीहरिनामामृते वैष्णवव्याकरणे क्तदन्तपादः समाप्तः ॥

13B, ° कारकपादः समाप्तः ।

15A, ° समासपादः समाप्तः ।

15B, ° तद्धितपादः समाप्तः ।

16A (the last colophon), ° छन्दनिरूपणं समाप्तम् ।

It ends thus :—

वर्णसंयोगपूर्वञ्च तथा पादान्तगोऽपि वा ।
यतिर्जिह्वाभु(ङ्गो) विश्रामस्थानं कविभिरुच्यते ॥ ६ ॥
पञ्चमं लघु सर्वत्र सप्तमं द्विचतुर्थयोः ।
गुरु षष्ठं च पादानां शेषेऽनियमो गतः ॥

The Post Colophon Statement :—

यत्नेन लिखितो ग्रन्थो येन चौर्येण नोपयते. etc.

शक्राब्दा १७४४ ।

4568.

8142. *The Same.*

Substance, country-made paper. 17×3½ inches. Folia, 2 to 57, of which foll. 28 to 54 are missing. Lines, 5 on a page. Character, Bengali of the nineteenth century. Appearance, fresh.

The chapter on Ākhyāta only.

4569.

165. *The Same.*

The MS. has been noticed by Dr. Rajendralāla Mitra under No. 423. The MS. is complete in 37 leaves and extends over 600 ślokas.

This also is the shorter version.

The Post Colophon Statement :—

य इत्थं महाशब्दपाद्मोनिघोषां
स्मरद्रूपकालोक[क]लोलवर्गे ।
सदानन्दमान्दोललौलां विघत्ते
नमो जीवगोस्वामिने नित्यमस्तु ॥

(233)

हरेर्लीलया प्रीलितान्तः कृतियः

सदाराधया(म)राधय (?) गोपमौम् ।

तयोर्ना(मा)ममालाभिरेतद् व्यधत्त

नमो जीवगोखामिने नित्यमस्तु ॥

श्रीकृष्णचैतन्यचन्द्राय नमः ।

4570.

8191. प्रबोधचन्द्रिका । *Prabodha-candrikā*

By Vaijāla-deva.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 25. Lines, 9 on a page. Extent in ślokas, 500. Character, Nāgara of the nineteenth century. Appearance, fresh. Complete.

Vaijāla-deva is well-known, under whose distinguished patronage Deśāvali-vivṛti, a Sanskrit gazetteer, was compiled.

He was a jagirdar at Patna in the first half of the seventeenth century.

Prabodha-candrikā is a good, elementary grammar, intended for the author's son Hirā-dhara.

See Oxf. No. 370; L. 2558; W. No. 1635 and I.O. Catal. No. 898.

According to the colophon of W. 1635, it is composed by Viśva-śarman.

4571.

9865. *The Same.*

Substance, country-made paper. $9\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 14 (12 to 25). Lines, 9 on a page. Extent in ślokas, 266. Character, Nāgara. Appearance, fresh. Incomplete at the beginning.

Colophon :—

इति श्रीमद् वैजलभूपालकृता प्रबोधचन्द्रिका समाप्ता ।

4572.

6707. *The Same.*

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 17. Lines, 12 on a page. Extent in ślokas, 460. Character, modern Jaina Nāgara. Appearance, fresh. Complete.

An elementary grammar, in anuṣṭup ślokas, for the benefit of his son Hirā-dhara, by Vijjala Bhūpati, the author, who is here called Paṭanādhinātha. He seems to have been a Zaigardar of the Mogul emperors. It was under his patronage that Deśāvali-vivṛti, a work of the nature of the "Imperial Gazetteer" was undertaken by Jagamohana.

See Oxf. No. 370; L. 2558 and W. No. 1635.

4572A.

1664. *The Same.**By Vaijala-bhupati.*

Substance, country-made paper. 10×4 inches. Folia, 21. Lines, 9 on a page. Extent in ślokas, 450. Character, Nāgara. Date, Samvat 1890. Appearance, fresh. Complete.

Last Colophon:—

इति प्रबोधचन्द्रिका समाप्ता ।

Post Colophon:—

इदं पुस्तकं रामशरणकाशरी साकौन वनारस मन्त्रालये वड़े
देवपर । संवत् १८६० साल मिति भादौ दुतिथा सुदी पञ्चम्यां
बुधवासरे । औरामः ।

For description see L. No. 2558.

About the end of the sixteenth century Vaijala belonging to Cauhāna family of Rajputs held four 'Parganas' in and about Patna with Patna for his principal residence. He was a man of some culture. He employed

Paṇḍita Jagamohana to prepare a topography of 18 different countries in Eastern India and Indo-Chinese Peninsula, and Jagamohana wrote 'Deśavali-vivṛti' now deposited in Sanskrit College Library (Calcutta). Fragments of this big book have also been collected for the Government collection in the Asiatic Society of Bengal.

Vaijala's death and cremations are described in the Deśavali.

The present grammar in verse was composed under his orders by Viśvaśarman (see Colophon W. 1635) for the benefit of his son Hirādhara; and as Vaijala was a fervent worshiper of Rāma the examples are taken from the Rāmāyaṇa alone.

4573.

8186. रघुनाथसोपानम् । *Raghu-nātha-sopānam.*

By Raghu-nātha Kavi-kaṇṭhi-rava.

Substance, country-made paper. $8\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 189 of which the first 1-10 leaves and those marked 20, 49 to 51 missing. Lines, 8 on a page. Extent in ślokas, 2,600. Character, Nāgara of the eighteenth century. Appearance, old and discoloured.

A grammar following the lead of Bhaṭṭojī Dikṣita, Rāmāśrama and Varada-rāja, compiled during the reign of Aurangzeb.

The author was a Cit-pavana brahmin. His father was Sarasa and his grand-father Keśava. He wrote five works, namely,

- (1) Muhūrta-Mala.
- (2) Raghu-nātha-Campū.
- (3) Gangā-stutiḥ.
- (4) Commentary on Madhyama-vartti.
- (5) This work.

The works were written at Benares.

End:—

पालसेतपुरि चित्तपावनात् केशवात् सरस इत्यभूत् सुतः ।
 तत् सुतस्य रघुनाथशर्मणो निर्मितिर्भवति कृष्णतुष्टये ॥
 सुबोधार्थं प्रमादाद्वा यदसाधुर्भवेदिह ।
 परिमृज्यानुमृङ्गन्तु जले शैवलवद्बुधाः ॥
 एकतः कतिचिदर्थाहीनता ग्रन्थगौरवभयं ततोऽन्यतः ।
 सङ्काटद्वितयमध्यवर्त्तिनः क्षम्यतां मम क्षतिर्मनीषिणः ॥
 सुहृत्समाणा[रघु]नाथचम्पूंगास्तुतिर्मध्यमवर्त्सिटीका ।
 सोपानमेतैर्ग्रथनेर्मदीयैः पक्षोपचारा हर्षभक्तिरस्तु ॥
 भट्टोजीभट्टदीक्षितरामाश्रमवग्दराजगुरुचरणाः ।
 जयति जयन्ति त्रिमुनिव्याकरणास्य प्रवर्त्तकाचार्याः ॥
 अवराज्जेऽवति पृथिवीं घनघनतुल्ये च विक्रमाकर्षके ।
 + + + तं हितं शिशूनां काश्यां रघुनाथसोपानं ॥

Colophon:—

इति श्रीमहामहोपाध्याय सरस + वेदात्मजरघुनाथकवि-
 कण्ठौरवविरचितं रघुनाथसोपानं समाप्तं । शुभमस्तु ॥

In a later hand:—

पंचमं पुस्तकं ॥

4574.

4111. **वैयाकरणसिद्धान्तचन्द्रोदयः ।***Vaiyākaraṇa-siddhānta-candrodayaḥ.**By Harihara Dāsa, a brāhmaṇa.*

Substance, palm-leaf. 15 × 1½ inches. Folia, 75. Lines, 3 on a page.
 Character, Uḍiya of the eighteenth century Appearance, soiled In-
 complete at the end. Written with style.

Beginning:—

श्रीगोपीनाथः प्ररक्षम् ।

अबिन्नमस्तु ॥

द्विरदानमानस्य बालव्युत्पत्तिसिद्धये ।

वैयाकरणसिद्धान्तचन्द्रोदयो विरच्यते ॥

तयोद्युद्धाश्च ये मर्त्या विषयैश्च जितेन्द्रियाः ।

पठन्तु ते मे विहितं सरलं चतुरोचितम् ॥

3A, इति संज्ञाप्रकरणम्; 6B, इति खरमन्त्रिः; 8A, व्यञ्जनसन्धिः;
10B, इति विमर्गसन्धिः; 17B, इति खरान्ताः पुंलिङ्गाः; 20A, इति खरान्ताः
स्त्रीलिङ्गाः; 22A, खरान्ता नपुंसकलिङ्गाः; 31A, ह्रसन्ताः स्त्रीलिङ्गाः; 33A,
ह्रसन्ता नपुंसकलिङ्गाः; 36A, इति श्रीहरिहरदासावनिसुरविरचिते सिद्धान्त-
चन्द्रोदये षष्ठः सुवन्तपादः समाप्तः; 51A, इति फ प्रक्रियाः; 70B, इति
आत्प्रक्रियाः; 72B, इति खादिगणः समाप्तः; 75A, इति रधादिगणः समाप्तः ।

The MS. breaks off abruptly.

4575.

3514. शब्दरत्नाकरः । *Sabda-ratnākaraḥ.*

By Kāśīśvara.

Substance, country-made paper. 17×3½ inches. Folia, 164. Lines,
6 on a page. Extent in Slokas, 3,000. Character, Bengali. Date, Śaka
1610. Appearance, soiled and worn off. Complete. Written in three
different hands; leaves 1 to 5 by the first, 6 to 64 by the second the rest
by the third

Colophon :—

इति श्रीकाशीश्वरभट्टाचार्यकृत-शब्दरत्नाकरं नाम व्याकरणं
समाप्तम् ।

Post Colophon :—

रमाकान्तचक्रवर्ती + + + + + वर्त्ती ॥ शकाब्दाः
१६१० ।

It begins thus :—

प्रणम्य कामदं वेद-वेद्यं श्रीराममौश्वरम् ।

शब्दरत्नाकरं चक्रे श्रीमान् काशीश्वरः कृती ॥

सिद्धो वर्णः समाप्तायः । पूर्वार्थसिद्ध एव वर्णानां पाठक्रमो
वेदितव्यः । अ अ इ ई इत्यादि ।

18A, इति श्रीकाशीश्वरभट्टाचार्यकृत-शब्दरत्नाकरे सन्धिप्रकरणं समाप्तम् ;
 20A, ° संधाप्रकरणम् ; 24B, ° गत्वप्रकरणं समाप्तम् ; 30A, ° घत्वप्रकरणं
 समाप्तम् ; 52B, ° शब्दप्रकरणं समाप्तम् ; 60B, स्त्रीलिङ्गप्रकरणं समाप्तम् ;
 74B, ° कारकप्रकरणं समाप्तम् ; 93B, ° इति समासप्रकरणं समाप्तम् ;
 106A, इति श्रीकाशीश्वरभट्टाचार्यविरचितशब्दरत्नाकरे तद्धितप्रकरणं समाप्तम् ;
 140A, इति भावकर्मकर्त्तारः समाप्तः ; 140B, इति काशीश्वरभट्टाचार्यविर-
 चिते शब्दरत्नाकरे व्याख्यातप्रकरणं समाप्तम् ; 164A, कृदन्तप्रकरणं ।

This is a unique grammatical compilation. It follows Mugdha-bodha in the arrangement of its contents, but uses technical terms of Kātantra.

It ends :—

आहुतः संज्ञवं ब्रह्मभूतेत्यादि ॥ अन्ते वज्रलयद्वयं मङ्गलार्थम् ॥

The MS. also contains a fragment of a commentary most likely by Bharata-mallika, on Bhaṭṭi (1 to 31) (although the first leaf is marked 1, it is not the beginning of the commentary. It contains the commentary on the verse beginning with कर्णेनपैराहितराज्यलोभा (Canto III); twenty leaves 109 to 128 of Mugdha-bodha from the beginning of क्ति to the end; three leaves beginning with अथ विभक्त्यर्थो निरूप्यते लिङ्गार्थे प्रथमा; four stray leaves; the first two leaves of the commentary of Amarakoṣa, called Amara-pañjikā.

4576.

3523. द्रुतबोधव्याकरणम् । *Druta-bodha-vyākaraṇam.*

A grammar of the school of Mugdha-bodha.

By Bharata Sēna.

Substance, country-made paper. 15×3½ inches. Folia, 85 by counting. Lines, 5, 6 on a page. Character, Bengali of the eighteenth century. Appearance, discoloured. Incomplete at the end. The MS. comes to an end in the beginning of the Kṛt section.

See L.G.R. 20 and I.O. Catal. No. 907.

It is a rapid sketch of the Mugdha-bodha. The author lived at Jāmgā in the Hooghly District. I saw his great-great-grandson. The author was a Vaidya by caste and was a high Kulin in his caste. His age is about 1750 A.D.

4577.

2803. *The Same.*

Substance, country-made paper. $13 \times 3\frac{1}{2}$ inches. Folia, 5. Lines, 6 on a page. Character, Bengali of the nineteenth century. Appearance, discoloured. Fragment.

Beginning :—

प्रगम्य पार्वतीनाथं सर्वसिद्धिप्रदायकम् ।

भुतबोधव्याकरणं भरतेन विरच्यते ॥

4578.

3539. कारकोल्लासः । *Kārakollāsaḥ.*

By Bharata Mallika.

Substance, country-made yellow paper. $18 \times 3\frac{1}{2}$ inches. Folia, 4. Lines, 9 on a page. Extent in slokas, 130. Character, Bengali. Date, Śaka 1760. Appearance, fresh. Complete.

Colophon :—

इति श्रीवैद्यगौराङ्गमल्लिकात्मजश्रीभरतसेनकृतः कारकोल्लासः

समाप्तः ।

Post Colophon :—

प्रभाकराभं श्रीरामं नत्वा तदाञ्जनञ्च तम् ।

लिखितः कारकोल्लासः श्रीदुर्गाचरणेन च ॥

शकाब्दः १७६० ।

See L. 2412.

As for the date of the author there is the fact that his great-great-grandson was living till recently.

4579.

5138. *The Same.*

Substance, country-made paper. $15 \times 3\frac{1}{2}$ inches. Folia, 9 of which 2, 3 missing. Lines, 5 on a page. Character, Bengali. Date, Śaka 1744. Appearance, discoloured and worn off.

Colophon :—

इति ० श्रीभरतसेनकृतः कारकोल्लासः समाप्तः ।

Post Colophon Statement :—

श्रीकालीसहाय, etc.

श्रीहलधरदेवशर्मणः स्वाक्षरमिदं पुस्तकम् । शकाब्दाः १७४४

तारिख १ वैशाख ।

For the work see L. 2412.

4580.

930. **प्रयोगरत्नमाला ।** *Prayoga-ratna-mālā.*

By Puruṣottama Bhaṭṭācārya.

For the manuscript see L. 1819, and for the work see I.O. Catal. No. 895, where it is stated to have been composed in A.D. 1772. Printed with commentaries at the Rāj Press, Cooch Behar.

In the third verse Rājendra-lāla reads श्रीनन्ददेवस्य in the place of श्रीमल्लदेवस्य ।

Post Colophon Statement :—

श्रीदुर्गाशरणं ॥ ॐ नमः ॥

श्राक्ते ग्लौमुजपर्वतावनिमित्ते 1721 ज्यैष्ठ्यादिमासु द्रुतं

गङ्गातीरसुखान्तसागरप्रदप्रख्यातदेवालये ।

भारद्वाजकुलप्रधानविबुधश्रीवैष्णवादिजो

यशं गूढप्रदार्थवारिजरविं स्नेहं लिखित्वापठत् ॥

The Village Sukha-sāgara has now been washed away by the Hugly.

4581.

3974. वाक्यगोविन्दः । *Vākya-Govindah.*

By Rāmeśvara Sena.

Substance, foolscap paper. $8\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 43. Lines, 10 on a page. Extent in ślokaś, 1,000. Character, Bengali in a very modern hand. Appearance, fresh. Complete.

Colophon :—

इति श्रीरामेश्वरसेनकृते वाक्यगोविन्दव्याकरणे सिद्धान्तरूपा-
ख्यातनिरूपणं समाप्तम् ।

Post Colophon :—

सन १२१० सन ।

For a description of the work see H.P.R. Vol. II, 184. Where the author gives his genealogy and says he lived at Kābjāpādā. He was a Vaidya by caste.

4582.

73271. शिशुबोधः । *Śiśu-bodhaḥ.*

By Kāśī-nātha.

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 4 of which 2 is missing. Lines, 15 on a page. Character, modern Jaina Nāgara. Appearance, fresh. Incomplete.

Beginning :—

भूदेवदेवगोपालं नत्वा गोपालमौश्वरं ।

क्रियते काशीनाथेन शिशुबोधो विशेषतः ॥

Colophon :—

इति श्रीकाशीनाथकृतो शिशुबोधः समाप्तः ।

There is one extra leaf in which

the Colophon runs :—

इति श्री षट्कारकं कवि श्रीमदमरचन्द्रविरचितं संपूर्णम् ।

GRAMMATICAL TREATISES OF NO SCHOOL.

4583.

3903. षट्कारकटिप्पनी । *Ṣaṭ-kāraka-tippaṇī*.

By Manu-dāsa.

Substance, country-made paper. $12\frac{1}{2} \times 2\frac{1}{2}$ inches. Folia, 22. Lines, 4 on a page. Extent in ślokas, 260. Character, Bengali of the early nineteenth century. Appearance, discoloured. Complete

Notes on the syntax.

It begins:—

ॐ नमो गणेशाय ।

हिसचन्दनकुन्दकुसुदाम्भोजसन्निभं ।

सरस्वतीं नमस्कृत्य क्रियते बालबोधनौ ॥

मनुदासकृतं ग्रन्थं यः पठेदभियोगतः ।

षष्ठासाध्यन्तरेणैव संस्कृतं प्रकरोति सः ॥

क्रियाः कारकसम्बन्धं ये न जानन्ति मानवाः ।

पशुभिः सह ते तुल्याः (खु)त्तुरष्टङ्गविवर्जिताः ॥

षट्कारकाणि कथ्यन्ते सम्बन्धरहितानि वै ।

येषां विज्ञानमात्रेण प्रयोगो ज्ञायते ध्रुवम् ॥

कानि पुनस्तानि षट्कारकानि कर्तृकर्मकरणसम्प्रदानापादाना-

धिकरणानि, कथं सम्बन्धस्य कारकत्वमस्ति क्रियायोगाभावात् ।

का क्रिया धातोरर्थः क्रिया भवति पचति, खादति इत्यादि ।

देवदत्तस्य धनं तिष्ठति एषा तत्र पञ्चविधः कर्त्ता कर्म सप्त-

विधम्भवेत् । इत्यादि ।

It ends:—

सर्वत्र आधारेऽधिकरणमित्यधिकरणसंज्ञा सप्तम्यधिकरणे

चेति सप्तमौविभक्तिर्भवति ॥

Colophon:—

इति मनुदासविरचित षट्कारकटिप्पनीयं सम्पूर्णम् ॥

4583A.

7168.

Substance, country-made paper. $9\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 3. Lines, 18 on a page. Character, modern Nāgara. Appearance, discoloured.

Notes on the Sanskrit syntax (Kāraka).

4584.

4598.

Substance, country-made paper. 18×3 inches. Folia, 2. Lines, 8 on a page. Character, Bengali of the nineteenth century. Appearance, old and discoloured.

This contains Kārikās relating to *Kṛt*, *Kāraka* and *Samāsa*.

It begins thus :—

अथ कृतकारिका ।

त्रुडलो णुसि विज्ञेयो जुडन्तश्च नपुंसकम् ।

गत्यर्थेत्यादिसूत्रेण क्तः कर्त्तरि चेष्यते ॥

गत्यादीनाञ्च घातूनां नित्यञ्च भावकर्मणोः ।

ग्रन्थोक्तवन्तश्च कर्त्तर्येव विनिश्चिताः ॥

1B, इति कृतकारिका समाप्ता ॥

अनुमन्त्र्य निराकर्त्तृप्रेरणं त्यागकारणं ।

ध्याप्यनामं ददातेस्तु यत्तद्दानं प्रकौर्त्तितम् ॥

सम्प्रदानं तदैव स्यात् प्रज्ञानुग्रहकाम्यया ।

दौयमानेन संयोगात् स्वामित्वं लभते यदि ॥

Then in 2A :—

कालस्य कालभेदानामध्वमानस्य चादिमैः ।

क्रियाणामन्यदेशानां कालादित्वमिहेष्यते ॥

अनडुत् पुंपयो लघ्वीर्नाकमेकत्ववाचिनाम् ।

नित्यं कः स्यादङ्गप्रौढौ वा स्यात् दिवबङ्गत्वयोः ॥

There is no colophon in 2B, including the end of the topics.

4585.

2398. **समासचक्रम् ।** *Samāsa-cakram.*

Substance, country-made paper. $8 \times 5\frac{1}{4}$ inches. Folia, 7. Lines, 10 on a page. Extent in ślokas, 80. Character. Nāgara Date, Samvat 1743. Appearance, discoloured. Complete

Colophon :—

इति समासचक्रं समाप्तम् ।

Post Colophon :—

अग्निर्वेदोमुनिः खं च नन्दनो नामवच्छरे ।

कार्ष्णीकस्य सिते पक्षे समाप्तमिदं पुस्तकम्(ः) ॥

ठकले इत्युपनामकं अमृतं लिखितं स्वार्थं परार्थं च ।

Beginning :—

बोद्धा समासाः संक्षेपात् अष्टविंशतिधा पुनः ।

नित्यानित्यत्वयोगेन लुगलुक्त्वेन च द्विधा ॥

तच्चाष्टधा तत्पुरुषः सप्तधा कर्मधारयः ।

सप्तधा च बहुव्रीहिर्द्दिगुराभाषितो द्विधा ॥

द्वन्द्वश्चतुर्विधो ज्ञेयो ऽव्ययौभावो द्विधा मतः ।

तेषां पुनः समासानां प्राधान्यं स्याच्चतुर्विधम् ॥

It was written in Bengal in the 16th century by Bhavānanda Siddhant-vagiśa.

See I.O. Catal. 918. There is another work of the same name. See I.O. 919.

4586.

4748.

Substance, palm-leaf. $11 \times 1\frac{1}{4}$ inches. Folia, 2 to 152, of which the following leaves are missing : 5, 8, 15, 17, 19, 33, 41, 42, 46 to 48, 56, 57, 78, 86, 128, 134, 137, 142, 143 and 140. Lines, 5 on a page. Character,

Newari of the sixteenth century. The leaves are marked with letter numerals. Appearance old and discoloured.

It is a work of the same nature as Mādhava's Dhātu-vṛtti.

It is an excellent treatise on the conjugation of verbs. It quotes, for illustration, from standard works as of Kālidāsa, Bhāravi and so on.

The 152nd leaf breaks off abruptly, when dealing with the Nāmdhātus.

There are six leaves put at beginning of the manuscript, which are without leaf marks, two of which belong to the Bhvādi class, and one to the Adādi class.

4587.

10188. आख्यातचन्द्रिका । *Ākhyāta-candrikā*.

By Bhaṭṭa Malla.

Substance, country-made paper 9½ × 4 inches. Folia, 18. Lines, 10 on a page. Foll. 1 and 2A are written in Bengali of the seventeenth century; the rest in Nāgara of the same century. Lines, 10 on a page. Extent in ślokaś, 720. Date, Śaka 1579. Appearance, discoloured. Complete.

Colophon :—

इति श्रीभट्टमल्लविरचिताख्यातचन्द्रिका समाप्ता ।

Post Colophon :—

शक्रेणमुनिवाणेन्दुमिलिते गुरुवासरे ।

भान्नेऽपूरि कृष्णवर्णां गोविन्देन प्रयत्नतः ॥

श्रीकृष्ण ।

On the obverse of the first leaf there is a Bengali charm for exorcising.

A short treatise on Sanskrit roots in verse, often quoted and recast more than once.

See Seshagiri Sāstri's report for the year 1893-1894, pp. 20-23 and pp. 178-182 for extracts.

This work may be referred to the thirteenth century as it is quoted by Mallinātha.

See also the Descriptive Catalogue of the Sanskrit Manuscripts in the Government Oriental Sanskrit MSS. Library, Madras, Vol. III, pp. 1051 and 1052.

4588.

5583. क्रियानिर्घण्टुः । *Kriyā-nirghaṇṭuḥ.*

The same as the above.

Substance, palm-leaf. 14 × 1½ inches. Folia, 61. Lines, 2 on a page. Extent in ślokas, 700. Character, Udiya of the eighteenth century. Appearance, fresh. Complete.

It gives the Sanskrit roots of one and the same meaning.

Maṅgalācarana and the object of the work :—

श्रीगणेशाय नमः । अविघ्नमस्तु ।
भूवार्यादिप्रकृतये पुरुषत्रयमूर्त्तये ।
सदाख्यातपदायास्मै परस्मादात्मने नमः ॥
संस्तुत्य गुरुपादाब्जं भट्टमल्लेन रच्यते ।
व्युत्पित्स्त्रुणां प्रभावार्थमेकार्थाख्यातपद्धतिः ॥
सत्तायामस्ति भवति विद्यते चाथ जन्मनि ।
उत्पद्यते जायते च प्ररोह्यद्वयव्यपि ॥

End :—

श्रीमतो भट्टमल्लाख्याग्निःस्तैषा कलानिधेः ।
विद्वच्चकोरैराचम्या भवत्वाख्यातचन्द्रिका ॥
त्रयीमूर्त्तेर्भगवतः संप्रहृत्य प्रसीदतः ।
त्रैलोक्यचक्षुर्भूतस्य तस्य प्रीत्यै प्रकल्पताम् ॥
अनुष्टुभां भट्टमल्लश्चक्रे सप्तशतानि च ।

Colophon :—

इति श्रीभट्टमल्लविरचितः क्रियानिर्घण्टुः समाप्तः ।
 व्यादौ भावविकाराणां धियामिच्छादिकर्मणाम् ।
 वाचां तत्सङ्गतानाञ्च पर्यायास्तदनन्तरम् ॥
 नृविप्रक्षत्रियविशां चेष्टा श्रूयस्य चाप्यथ ।
 प्रकीर्णकसनाद्यन्त नानार्थादात्मनेपदे ॥
 इति क्रमेण ते वर्गाः संगृहीता इहाधुना ।

Śeṣagiri says (see the previous number) that this is an abridged recast of that number by Rāma-candra son of Viśva-natha.

4589.

10543. प्रयुक्ताख्यातमञ्जरी । *Prayuktākhyāta-mañjarī*.

Substance, country-made paper. 10 × 5 inches. Folia, 30. Lines, 9 on a page. Extent in slokas, 480. Character, Nāgara. Date, Samvat 1827. Appearance, discoloured. Complete.

On the obverse of the first leaf :—

प्रयुक्ताख्यातमञ्जरीयं क्रीता काश्यां युक्तमथ + + सं १८५१
 चै० शु० ३ ।

A practical guide to the conjugation of the Sanskrit roots, based on Bhaṭṭa Malla's Ākhyāta-candrikā.

Śeṣa-giri says, see above, that the author's name is Kavī-sāraṅga and that this work also is a recast.

Beginning :—

भट्टमल्लैर्विरचिता प्रयुक्ताख्यातचन्द्रिका ।
 ततः संगृह्यते प्रायः प्रयुक्तो धातुसङ्घः ॥
 सत्तायामस्ति भवति विद्यते वाथ जन्मनि ।
 उत्पद्यते जायते च संभवत्यद्भवत्यपि ॥

9B, इति प्रयुक्ताख्यातमञ्जर्यां प्रथमः काण्डः ; 24A, ० द्वितीयः काण्डः ;
 (last colophon) ० तृतीयः काण्डः ॥

Post Colophon :—

संवत् १८२७ वर्षे माघमासे शुक्लपक्षे त्रयोदश्यां लिखितमिदं
श्रीवाराणस्यां विश्वेश्वरसन्निधौ गङ्गाजी श्रीकृपारामेण स्वार्थे वा
परोपकारार्थे इदं कृतं ॥

मंगलं लेखकानाञ्च पाठकानाञ्च मङ्गलं, etc.

There are four lines more in a small hand, containing
stray verses.

4590.

10805. *The Same.*

Substance, country-made paper. $14 \times 3\frac{1}{2}$ inches. Folia, 22. Lines,
6 on a page. Extent in ślokas, 242. Character, Bengali of the eighteenth
century. Appearance, old and discoloured. Complete.

Last Colophon :—

इति प्रयुक्ताख्यातमञ्जरी समाप्ता ॥

4591.

9659. धातुपाठः । *Dhātu-pāṭhaḥ.*

By Rādhā-kṛṣṇa.

Substance, country-made paper. $14 \times 6\frac{1}{2}$ inches. Folia, 13. Lines,
18 on a page. Extent in ślokas, 936. Character, Nāgaru. Appearance,
tolerable.

The first leaf is missing.

Colophon :—

इति श्रीलाहोरवासिसारस्वतपण्डित-राधाकृष्णसम्पादितो धातु-

पाठः समाप्तः ।

शुभं भूयात् ।

4592.

9164.

Substance, country-made paper. 12×6 inches. Folia, 16. Lines,
9 on a page. Extent in ślokas, 300. Character, Nāgaru. Appearance
tolerable. Complete.

This codex contains the grammatical roots and their meanings. No name is given, neither that of the author nor that of the work itself.

4593.

8003. क्रियाकलापः । *Kriyā-kalāpah.*

By Jina-deva of Bhāvadāra-gaccha.

Substance, country-made paper. 10 × 3½ inches. Folia, 73. Lines, 14 on a page. Extent in ślokas, 5,400. Character, Jaina-Nāgara. Date, Samvat 1494 = 1438 A.D. Appearance, old and discoloured. Complete.

It relates to the conjugation of Sanskrit verbs.

Beginning:—

नत्वा श्रीभारतीं देवीं दिव्याभरणभूषितां ।

केषांचिदपि हृद्यानां धातूनामुपयोगिनां ॥

विनेयविनयाधानमनःप्रमदमेदुराः ।

क्रियाकलापं कुर्वन्ति श्रीजिनदेवसूत्रयः ॥ युग्मं ॥

तत्रादौ आदयो धातवः ।

41A, श्रीभावडारगच्छीय श्रीजिनदेवसूत्रिभिः प्रोक्ते क्रियाकलापेऽत्र धातवो आदयोऽभवन् ॥

55A, ° धातवोऽदादयोऽभवन् ।

60B, ° दिवाद्या धातवोऽभवन् and so on.

(Last colophon) चुराद्या धातवोऽभवन् ॥

After the last colophon, there are six faded lines, containing, however, not much information.

Post Colophon Statement:—

संवत् १४९४ वर्षे पौषमासे कृष्णपक्षे चतुर्थ्यां तिथौ सोमवासरे

अद्येह श्रीमेटपाटदेशे (Mewar) श्रीचित्रकूटमहादुर्गे (Chitor)

राणा श्रीकुंभकर्णविजयराज्ये श्रीचंडेरगच्छे + + + भद्रसूत्रि-

संताने श्रीसुमतिस्त्रोणां पट्टालंकरणानां श्रीश्रीशान्तिस्त्रोणां

शिष्येण सु० विनयचंद्रेण आत्मपठनार्थं क्रियापुस्तकं लेखयामासे ॥

Copied at Chitor in Mewar in the reign of Rāṇā Kumbhā.

4594.

7728. धातुरूपावली । *Dhātu-rūpāvalī*.

Substance, country-made paper. 11 × 5½ inches. Folia, 81. Lines, 10 on a page. Character, modern Nāgara. Appearance, fresh. Incomplete at the end.

A book of conjugation of the Sanskrit roots up to Dhū of the Svādi class.

Beginning :—

अथ धातुरूपावली लिख्यते ।

भू सत्त्वायां । लट्—भवति भवतः भवति, etc., etc.

4595.

3513. उणादिसूत्रम् । *Unādi-sūtram*.

With Vṛtti by Rāma-candra Vidyā-bhūṣaṇa.

Substance, country-made paper. 18½ × 3½ inches. Folia, 17. Lines, 7 on a page. Extent in ślokaś, 580. Character, Bengali. Date, Śaka 1605. Appearance, oldish. Complete.

The maṅgalācaraṇa and the object of the work :—

नखा कृष्णपदारविन्दयुगलं ग्रन्थार्थदुर्मेषसां

वालानां मतये मतं मतिमतां ज्ञात्वादर्शात् सन्ततम् ।

हित्वा लक्षणमादिमं सुविदधे श्रीरामचन्द्रो द्विजः

नाम्नोणादिमतिष्कटं कृतपदखन्ताद्यदादिक्रमम् ॥ (?) ॥

पदखन्ताद्यदादिक्रम इति त्वादौ सति सम्भवे अन्ते सर्व्वत्र ।

सदोणङ्गादेराकृत्वादौ वञ्जलम् ।

Colophon :—

इति श्रीरामचन्द्रविद्याभूषणविरचित उणादिपादः समाप्तः ।

The date of the composition of the work :—

श्राके विद्यच्छन्दकलेषु (?) संख्ये

संख्यावतोगादिकपाद एषः ।

श्रीरामचन्द्रेण विरच्यमान-

स्तनोतु तोषं विदुषामसङ्ख्यम् ॥ शकाब्दाः १६०५ ।

श्रीहरिः शरणं । श्रीशिवः । श्रीरामः शरणम् ।

At the end of the MS. there are written some Unādi sūtras in nine lines beginning with: सदोणक्तादेराकृत्यादौ बज्जलम् । खज अण दाअदेराकेकाणकः । and ending with: अमोद्यु-तिगादेरसिसुस् । and the colophon: इत्युणादिसूत्रं सम्पूर्णम् ।

The date of copying the MS. :—

श्रीकृष्णचरणाम्भोजे मनोहंसो निमज्जतु ।

श्रीहरे प्रसीद । श्रीदुर्गे प्रसीद ।

श्रीरमावल्लभदेवशर्म्माणा लिखितमिदं पुस्तकम् ।

शकाब्दाः १६३२ ।

हृष्यन्ति भोजने विप्राः शिखिनो घनगर्जने ।

साधवः परकल्याणे खलाः परविपत्तिषु ॥

4596.

4661.

Substance, country-made yellow-paper. $18\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 24. Lines, 7 on a page. Extent in Slokas, 450. Character, Bengali in a very modern hand. Appearance, fresh. Complete.

Beginning :-

भू स्या गम वृष्टोऽस्ति दा कृ ज्ञा यद्वचिन्तयः दशेते इत्यादि ।

On conjugation.

4597.

7790B.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 3 (marked 5 to 7). Lines, 6 on a page. Character, modern Nāgara. Appearance, fresh.

These leaves are marked ज्ञात or ज्ञात०रू० and relate to the causal forms of verbs. It begins in the middle of a sentence and ends in the middle of a sentence.

4598.

7799. अनिट्कारिका । *Aniṭ-kārikā.*

With a commentary in tripāṭha form.

Substance, country-made paper. 12×6 inches. Folia, 4. Character, Jaina Nāgara of the early nineteenth century. Appearance, discoloured. Complete.

Beginning (?) :—

अनिट् खरांतो भवतीति दृश्यतां
इमांस्तु सेटः प्रवदंति तद्दिदः ।
अदन्तमदन्तमतां च दृष्टुं दृते
स्थितीडिवर्गेष्वयशौड् अत्रियावपि ॥

(Comm.) खरांतोधातुरनिट् भवति, etc., etc.

Colophon :—

The text complete in 11 kārīkās.

(Text) इत्यनिट्कारिका समाप्ता ।

Post Colophon :—

लिपिस्तु काकडाऊकमकर्णे मम पठनार्थं

(Comm.) अनिट्कारिका समाप्ता ।

There are 12 lines on the reverse of the last leaf, containing stray verses.

4598A.

6736. *The Same.*

With a commentary.

Substance, country-made paper. 10×5 inches. Folia, 3. Lines, 14 on a page. Extent in ślokas, 84. Character, Nāgara. Date, Samvat 1896. Appearance, fresh. Complete.

There are 11 Kārikās, concerned with the roots, not taking *it* in conjugation.

Colophon :—

इत्यनिट्कारिका टीका ।

Post Colophon :—

संवत् १८६६ वर्षे श्रावे १७५६ मिति पौषकार्तिकसुदि २ ।
लिखितं रामनाथेन पठनार्थं ।

There are two lines more, containing the beginning of a hymn in praise of Śiva (ॐकारं विन्दुसंयुक्तं etc.)

Beginning :—

श्रीसख्यै नमः ।

(Text) अथानुदात्ताः ।

अनिट् खरान्तो भवतीति दृश्यतामिमांस्तु सेटः प्रवदन्ति तद्विदः ।
अदन्तमदन्तमृतां च वृष्टौखितौडि वर्णेव्यथशीङ् शीआवपि ॥

(Comm.) खरान्तो धातुरनिट् भवति । न इट् यस्मात् सोऽनिट् ।

Between the root and the conjugational suffixes an *i* is often inserted, this is called *it*, by Pāṇini.

4599.

9645. *The Same.*

With a commentary.

Substance, country-made paper. 11×5½ inches. Folia, 6 in tripāṭha form. Character, Nāgara. Appearance, fresh. Complete.

Beginning of the commentary :—

श्रीगणेशाय नमः ।

हे बुधाः भवद्विरिति दृश्यतामिति किं खरान्तोऽनिट् भवति
खरः अन्ते यस्यासौ खरान्तः पुनस्तद्विदः धातुवेत्तारः पण्डिता
इमान् सेटः प्रवदन्ति कथयन्ति । इत्यादि ।

End of the commentary :—

इति अणित्कारिका उकारान्तानकारान्तान्वकारान्तान् विहाय
च उदन्तश्चक्षुःश्रवः एकस्रराः स्वरान्ता ये अणित् स्ते परि-
कीर्त्तिता उगीति ढ ढ ह हृ ष्ट ष्टौटः समाप्ताः ।

4600.

9736. *The Same.*

With a commentary.

Substance, country-made paper. $10\frac{1}{2} \times 4$ inches. Folia, 7. Lines, 8 on a page. Extent in slokas, 80. Character, Nāgara. Date, Samvat 1913. Appearance, tolerable Complete.

4601.

10506. **शब्दसाधनसंग्रहः ।** *Śabda-sādhana-saṁgrahaḥ.*

By Bhairava Miśra.

Substance, country-made paper. $10 \times 3\frac{1}{2}$ inches. Folia, 59, of these the 37th has lost the right-half. Lines, 10 on a page. Extent in slokas, 1,300. Character, Nāgara. Date, Samvat 1595. Appearance, old and discoloured. Complete.

Last Colophon :—

इति श्रीभैरवमिश्रोक्तशब्दसाधनसंग्रहे शिशुप्रबोधनफले विर-
चितं भैरवग्रन्थं समाप्तं ।

Post Colophon :—

शुभमस्तु ॥ राम ॥ राम ॥ संवत् १५६५ समये आषाढ़
वदि १४ चतुर्दशी भौमवासरे त्रिपाठि श्रीमाधवेन लिखापितं
रामदेवस्य पाठार्थं ।

A treatise of the school of Kalāpa on declension.

Beginning :—

श्रीगणेशाय नमः ॥

सकलसुरनमस्यं श्रीमहेशं प्रणम्य

प्रकटितनिजभक्तव्यक्तबुद्धिप्रकाशं ।

विरचयति विशेषात् भैरवस्यासुप्रवर्वा
शिशुजनहितकामः स्यादिसंसाधनानि ॥
सन्त्येव पूर्वसूरीणां यद्यपि प्रक्रियाः शुभाः ।
तथापि तदगिष्ठायां शब्दसिद्धौ ह्यतिर्लभः ॥

4602.

10558. **सुवन्तरूपावली ।** *Subanta-rūpāvalī.*

By Ranga-deva.

Substance, country-made paper. 10 × 5 inches. Folia, 13 to 22.
Lines, 11 on a page. Character, Nāgarī. Appearance, old, torn, dis-
coloured, etc. Date, Samvat 1850.

This belongs to the school of Pāṇini.

Colophon :—

इति गङ्गादेवविरचिता सुवन्तरूपावली समाप्ता ।

Post Colophon :—

संवत् १८५० मिति प्रथम वैशाख कृष्णपक्षे १४ भौमवारे
लिखितं देवराम काशीमध्ये श्री यादृशं, etc.

Declensions of Sanskrit words.

4603.

7808. *The Same.*

Substance, country-made paper. 10½ × 5 inches. Folia, 34. Lines, 8
on a page. Character, modern Jaina-Nāgarī. Appearance, fresh. Com-
plete.

A treatise on declensions of the Sarasvatī school.

Beginning :—

श्रीसरस्वत्यै नमः ।

अथ विभक्तिर्विभाष्यते । सा द्विधा स्यादित्यादिष्व । विभक्त्यन्तं
पदं तत्र स्यादिविभक्तिर्गान्धो योज्यते, etc., etc.

It ends with giving the suffixes of the feminine gender.

4604.

9597. *The Same.*

Substance, country-made paper. 9×6 inches. Folia, 12. Lines, 11 on a page. Extent in ślokas, 110. Character, Nāgara. Date, Samvat 1910=Saka 1775. Appearance, tolerable. Printed in Pothi form

On declensions.

4605.

7787. *The Same.*

Substance, country-made paper. 10½×4½ inches. Folia, 38. Character, Nāgara. Date, Samvat 1785. Appearance, discoloured. Complete.

On declensions in a tabular form according to the Sārasvata school.

The date of copying :—

पुस्तकमिदं दीक्षत रणच्छोडमुव अंबारामजीकस्य ॥ आत्म-
पठनार्थं लिखापितं । अथ संवत् १७८५ मिति द्वितिय वैशाख
वोदि चतुर्दशी १४ अशुवारि ॥ शुभं भवतु ॥

4606.

8918. लघूपसर्गदीपिका । *Laghūpasarga-dīpikā.*

With a commentary.

Substance, country-made paper. 13×5 inches. Folia, 3. In tri-pāṭha form. Character, modern Nāgara. Appearance, fresh. Date, Samvat 1909.

The text consists of 21 stanzas.

It begins thus :—

प्र परा समन्वव इत्यादि ।

Commentary begins :—

प्र इत्युपसर्गः पञ्चदशस्तोत्रेषु । नियोगे प्रयुक्तः । १ । विद्योगे
प्रोक्तः । २ । अष्टमस्तोत्रे प्रवदन्ति दायादः । ३ ।

The Colophon :—

इति लघूपसर्गदीपिका [स]माप्ता इयम् ।

Post Colophon :—

दिव्यकाश्यां महेशस्य मुक्तिसुक्तिप्रदायकाम् ।

श्रीध्रुवेश्वरदेवस्य सन्निधौ लिख्यते इयम् ॥

सम्मतः १९०९ ।

4607.

9169.

Substance, country-made paper. $13 \times 5\frac{1}{2}$ inches. Folia, 3. Lines, 11 on a page. Extent in slokas, 40. Character, Nāgara. Appearance, tolerable. Incomplete.

This codex contains the meanings of *the cādi class of Anyayas*. The MS. is incomplete and neither the name of the author nor that of the work is found.

4608.

9911.

Substance, country-made paper. 12×6 inches. Folia, 3. Lines, 10 on a page. Extent in slokas, 50. Character, Nāgara. Appearance, old.

It gives the meanings of Nipāta particles.

4608A.

6719. अव्ययार्थः । *Avyayārthah.*

Substance, country-made paper. $9 \times 4\frac{1}{2}$ inches. Folium, one. Lines, 16 only. Character, modern Nāgara. Appearance, fresh.

One leaf containing the meanings of indeclinables.

Beginning :—

श्रीः च पुनरर्थे समुच्चयार्थे च वा विकल्पार्थे उपमानार्थे ।

Colophon :—

इति अव्यय अर्थः ।

4609.

9476.

Substance, country-made paper. 10 × 4 inches. Folia, 5. Lines, 9 on a page. Extent in ślokas, 80. Character, Nāgara. Appearance, tolerable Complete.

Meanings of Avyayas.

4610.

11184.

Substance, country-made paper. 12 × 5½ inches. Folia, 6. Lines 10, on a page. Extent in ślokas, 100. Character, modern Nāgara. Appearance, fresh.

It gives the different meanings of the *Avyayas* or the indeclinables.

Beginning :—

श्रीगणेशाय नमः ।

स्वरादिनिपातमव्ययम् ।

स्वरादयश्च निपाताश्चेति समाहारद्वन्द्वं । स्वरिति स्वर्गे परलोके च । अन्तरितिमध्ये । प्रातः प्रत्यूषे पुनरप्रथमे ऽवशीषे च ।, etc.

Colophon :—

इत्यव्ययानि ।

4611.

9655. उपसर्गार्थसंग्रहः सटीकः ।

Upasargārtha-saṅgrahaḥ with commentary.

By Kṛṣṇācārya.

Substance, country-made paper. 14 × 6 inches. Folia, 2. Lines, 13 on a page. Extent in ślokas, 72. Character, Nāgara. Appearance, fresh.

This gives the different meanings of all the *Upasargas*, in 19 verses by the author with perhaps his own commentary on them.

Beginning of the Tīkā :—

प्रादिरुपसर्गः । प्र आदिर्यस्य स प्रादिः तद्गुणसंविज्ञानोऽयं
बहुव्रीहिः । उप समीपे सज्यते उच्चार्यते क्रियावाचकस्य शब्दस्येति
उपसर्गः कर्मणि घञ् । इत्यादि ।

The verse 19 runs thus :—

दोषदानक्रियावौष्णारम्भाध्ययनपूजने ।
कृष्णाचार्य्यैः कृताः श्लोका उपसर्गार्थसंग्रहे ॥

4612.

8308. चारुच्चारणचातुरी । *Cārūccāraṇa-cāturī.*

By Śiva Śarmā.

Substance, country-made paper. 7 × 4½ inches. Folia, 39. Lines, 10 to 13 on a page. Extent in Slokas, 800. Character, Nāgara of the eighteenth century. Appearance, decayed and repaired with the statement on the obverse of the first leaf. जीर्णोद्धारकृतं मातृवैयर्थ्यनाशरक्षणे ।

Foll. 3-6 are missing.

Beginning :—

श्रीगणेशाय नमः । श्रीसद्गुरुभ्यो नमः ।
ब्रजतिलकवदनाम्बुजखवदन्तनिर्भराभिषेकमधुरः ।
गोपीमनोविनोदी मुदेस्तु सुरलौरवो वोऽसौ ॥ १ ॥
गङ्गेयं यमुनेयं खयं सरस्वतीयं च वागीशा ।
वेणीयं माधवोऽयं ऋतुः सर्वे प्रयागोपि ॥ २ ॥
श्रीमत्सद्गुरुपुत्रो नारायण-विश्वेश्वरशर्मागौ ।
भुवि मन्मङ्गलमूर्त्तीं सार्वभौम(?)विव सुचिरं जयतां ॥ ३ ॥
श्रीकृष्ण-मधुरानाथ-प्रार्थनापूर्णमानसः ।
शिवशर्मा विनिर्मिति चारुच्चारणचातुरीं ॥ ४ ॥

A work on grammar and composition, intended for Kṛṣṇa and Mathurānātha, the author's pupils.

8B, इति चारुचरणात्तुर्थीं बालबोधक-पुलिङ्गशब्दसंग्रहः प्रथम
उल्लासः ।

11B, ° स्त्रीलिंगशब्दसंग्रहो द्वितीय उल्लासः

13A, ° नपुंसकलिंगशब्दसंग्रहस्तृतीय उल्लासः

15B, अतपरं तिङन्तानि पदान्यपि कानिचिदिहाव्ययलक्षणातयैव
संगृह्यन्ते

18A, ° लिंगत्रय-साधारण-शब्दसंग्रहश्चतुर्थ उल्लासः ।

अथ कतिचन कृदन्तप्रयोगा लिख्यन्ते ।

19A, इति कृदन्तप्रयोगाः, अथ स्त्रीप्रत्ययाः, अथ तद्धितप्रयोगाः ।

20B, अथ समासत एव समासा उच्यन्ते; 22B, अथ कारकप्रक्रिया ।

25A, इति विभक्त्यर्थनिरूपणं ।

श्रीकृष्ण मथुरानाथ दाक्षिणात्यशिरोमणौ ।

प्रज्ञाविद[] यथा वृतां बालकौ श्रीलक्ष्मिणौ ॥ १ ॥

भो मङ्गन् सुदितावावां मुञ्चः कुर्वहे नमः ।

अज्ञानध्वंसिभिः शब्दैः वृद्धिर्नौ विशदीकृता ॥ २ ॥

विभक्तिलिङ्गवचनप्रपञ्चोऽयं सहोदितः ।

समासाद्यैर्विभक्त्यर्थैर्लघूपायेन तत्त्वतः ॥ ३ ॥

विज्ञापयितुमन्यच्च किञ्चिदावहे पुनः (?) ।

निगद्यतामनवद्यं तद्भवद्विर्विदितागमैः ॥ ४ ॥

कथं नियोजनीयानि पदानि श्लोके स्थापने ।

का रीतिः संप्रदायः कः श्रीमत्-संस्कृतभाषणे ॥ ५ ॥

इदं कर्णयेदानीं श्रीमन्तः आवयन्तु नौ ।

अलं हि द्वापरं (?) हर्तुं सन्त एव न चेतरे ॥ ६ ॥

इति निश्चयं हृष्टमनाः स्वयमिदमुत्तरयति ।

अहो अहो साधु साधु जीवतं जीवतं चिरं ।

धन्यो भवन्तौ धीमन्तौ वित्त एवाखिलं स्वयम् ॥ ७ ॥

युवां नाञ्जौ किन्तु विज्ञौ कवितैधान्यथा कथं ।

तथापि वां प्रेमभरैश्चोदिता ब्रूमहे वयम् ॥ ८ ॥

सावधानमनीभूय भूयः प्रदणतमादरात् ।
 उत्तरं दीयतेऽस्माभिर्नीयते वां च संप्रयः ॥ ६ ॥
 तथाहि युवयोः प्रश्नानुगोपेन पदयोजनलक्षणमिदमिदानीमुच्यते ।

End :—

भूयास्तां सदसि स्फुरद्भगिणामग्रेसरौ भासुगौ
 सत्कीर्त्तिं दधतौ विधेयविबुधौ लक्ष्मीविलासालयौ ।
 चारुच्चारणचातुरौ प्रचतुरौ भूतोपलब्धौ मुदा
 तावेवावधिभूमिकृष्णमथगानाथौ चिरं जीवतां ॥

Colophon :—

इति श्रीमत्कविचक्रचूडामणिमकरन्दसूनु-शिवशर्मपण्डितविर-
 चितायां चारुच्चारणचातुर्यां सामान्यशब्दसंग्रहः पञ्चम उल्लासो
 ग्रन्थश्च समाप्तमवोभजत् ।

4613.

4718. आख्यातरत्नकोषः । *Ākhyāta-ratna-koṣaḥ*.

Substance, palm-leaf. 12×2 inches. Folia, 76. Lines, 7 on a page.
 Character, Newari. Appearance, discoloured. Incomplete in the end.

प्रारम्भवाक्यं । ॐ नमो वागौश्वराय ।

ससादिर्धातुहेतुस्तरणिगृणिगृहे चाख्यो लिङ्गसंज्ञा
 व्याकृष्विचोद्भवादिः छदकृतकथनो यो नवात्माष्टमूर्तिः ।
 संख्या कालोपसर्गाद्यवयवसगुणः शास्त्रसर्गे + + + +
 खनोपेन्द्रः प्रजेशः प्रकृतिपरयुतो धातवेऽस्मै प्रणौमि ॥
 वाचा चन्द्रसमुद्भूतो मनः क्षीराणवांशुगात् ।
 व्यापकोऽनेकशक्तीनां षोडशात्मैव धातुवान् ॥
 धातुपारायणं सम्यक् निरूप्य व्यवहारिणां ।
 कोष आख्यातरत्नानां स्वाभोगाय करिष्यते ॥

लकाराः खलु कर्त्तरि भावे व्याप्ये च विधीयन्ते ॥ इत्यादि ।

(अन्नं खण्डितं)

4614.

10426. **वैयाकरणशब्दरत्नमाला ।**

Vaiyākaraṇa-śabda-ratna-mālā.

By Soma-yājñi.

Substance, country-made paper. $9\frac{1}{2} \times 4$ inches. Folia, 27, of which the first three are missing. Lines, 8 on a page. Extent in ślokas, 450. Character, Nāgara. Date, Samvat 1836. Appearance, discoloured.

An elementary Sanskrit grammar.

End :—

लज्जासत्ता(ता)स्थितिजागरणं
वृद्धिस्तयभयजौवितमरणं ।
प्रयत्नक्रौडा वृत्तिदीप्त्यर्थं
धातुगणं तमकर्मकमाहुः ॥

इत्यादि काव्योपयोगिनः शब्दाः ।

Colophon :—

इति श्रीसोमयाजि(जी)विरचिता वैयाकरणशब्दरत्नमाला
समाप्ता ।

After six lines after the colophon we have the date :—

संवत् १८३६ पुस सुदि १५ वार वुधनेवलिखतं पं इन्द्रदेव ॥

4615.

8208. **संस्कृतमाला ।** *Samskṛta-mālā.*

Substance, country-made paper. $11\frac{1}{2} \times 5$ inches. Folia, 105. Lines, 6 on a page. Extent in ślokas, 1,400. Character, modern Nāgara. Appearance, fresh. Date, Samvat 1925.

A collection with their explanation of Sanskrit sentences and ślokas, and stories from the Purāṇas as recited and explained in the school of Veda-garbha, intended for learners of Sanskrit.

Beginning:—

श्रीगणेशाय नमः ।

संस्कृतमाला ।

माला संस्कृतवाक्यानां बालानां कण्ठमण्डनी ।

पौराणिककथासूत्रे ग्रथितानां भविष्यति ॥ १ ॥

अवैयाकरणोप्येतां योऽभ्यसेत्तस्य तद्भुवं ।

भविता कविताज्ञानं ज्ञानं संस्कृतभाषणे ॥

गङ्गातटे पूर्वं वेदगर्भनामा ब्राह्मण आसीत् स च वेदवेदान्त-
वेदाङ्गादीनां सर्वेषां शास्त्राणां पारदृष्ट्वा ततः स पाठशालां
कृत्वा बहून् विद्यार्थिनः शास्त्राण्यध्यापयत् । शिष्यैः सह
यानि यानि कर्माणि कृतवान् तथा यानि यानि संस्कृतवाक्यानि
कथितवान् तानि च मया परोपकारार्थं प्रदर्श्यन्ते । यतः ।

ऐश्वर्ये संस्कृता वाणी सर्वकर्मप्रसाधिनी ।

सुबोधिनी च शास्त्राणां जिज्ञाजाद्यविनाशिनी ॥

अस्य श्लोकस्यार्थः ।

... .. लोक परम्परामुखात् श्रुत्वा बहू-
दूराद्विद्यार्थिनः क्रमशः आगन्तुमारेभिरे । अथैकदा वेदगर्भस्य
पुत्रो विद्यागर्भः पाठशालामागतं विद्यार्थिनमेकं दृष्ट्वा पप्रच्छ
कस्त्वं । विद्यार्थी प्रत्यवाच । ब्राह्मणोऽहं । विद्यागर्भः पुनर-
पृच्छत् कस्मादागतोऽसि । विद्यार्थी प्रतिवदति स्म निजनिलयात् ।
पुनरप्राप्नोत् कुत्र ते निलयः । स प्रत्यवदत् नर्मदातटे ।
पुनः स पृष्ठवान् किमर्थमत्रागतोऽसि । स प्रत्यवादीत् अध्येतु-
मत्रागतोऽस्मि ॥

16A, इति संस्कृतमाला[यां] संस्कृतशिक्षणं नाम प्रथमा प्रक्रिया ॥

अथ कदाचिद्विद्यागर्भः स्वगृहे पितरं विज्ञापयामास पितस्ता-
वदस्माकं पाठशालायाः मठाश्वत्थारिंशत् संख्यका एव सन्ति ।
ह्यत्राश्व शतं निवसन्ति । अतः एकैकस्मिन् मठे द्वौ त्रयश्च
निवसन्ति । तत्र तेषां विद्यार्थिनां भोजनप्रयनोपवेशनादिषु
क्रियासु महत्त्वञ्च जायते । किं तावत् कर्त्तव्यं । इति श्रुत्वा

सोऽध्यापकः तस्मै प्रत्युत्तरं किमपि अदत्त्वा मौनौभूय स्थितः ।
 परन्तु परमपण्डितोसौ वेदगर्भाचार्यः क्षणं चिन्तापग्नौ भूत्वा
 मनसा नाना कल्पयित्वा चित्तेन वज्रं विचार्य बुद्ध्या तदुपायं
 निश्चितवान् पश्चात् पुत्रं प्रोवाच । श्रद्धां पुत्र प्रवक्ष्यामि अस्माकं
 पाठशालायाः ये ये मठाः प्राचीनाः सन्ति ते तु सर्वे पाषाण-
 निर्मिताः अधुना तादृशानां मठानां निर्माणं बह्वधनसाध्यं ।
 तावन्ति धनानि च मम गृहे नैदानीं सन्ति । किन्तु अन्तेवासिनां
 क्लेशनाशाय मठा अवश्यकर्तव्याः । धनं विना ते कथं भविष्यन्ति
अतोऽत्र वज्रं विविच्य मया निश्चितमेतत् त्वं गृहे
 तिष्ठ अहं श्वो ग्रामान्तरं गन्तास्मि वज्रवो धनिनः सन्ति दातारः
 सन्ति भुरिष्टः, etc.

40B, इति श्रीसंस्कृतमालायां राजदर्शनं नाम द्वितीया प्रक्रिया ॥

75A, इति संस्कृतमालायाः पुरावृत्तकथनं नाम तृतीया प्रक्रिया ; 88A, ०
 वज्रविद्यार्थिसमागमनं नाम चतुर्थी प्रक्रिया (last colophon) इति संस्कृत-
 मालायाः पञ्चमी प्रक्रिया संपूर्णा ।

Post Colophon :—

विक्रमाकोदिते शाके १९२५ भूतदृढनवभू-मिते ।

प्रौढै भूयात् समाप्तेयं समाकान्ताय विष्णवे ॥

आयुहायणिके मासि सप्तम्यामसिते निशि ।

क्षणेन लिखिता चेयं भूयादानन्ददा सदा ॥

4616.

8507. **संस्कृतमञ्जरी ।** *Saṃskṛta-mañjarī.*

By Ananta.

Substance, country-made paper. 11×5 inches. Folia, 7. Lines, 8
 on a page. Extent in ślokaś, 168. Character, modern Nāgara. Appear-
 ance, fresh. Complete.

A Sanskrit primer.

Colophon :—

इति औसंस्कृतमञ्जरौ संपूर्णा ।

Beginning :—

औगणेशाय नमः । औगुरुभ्यो नमः । कुत्रत्या भवन्तः ।
कस्मादागताः । कां दिशमलं कर्त्तुमीहते । कुत आगताः । कर्णाट-
देशादागताः, etc., etc.

End :—

संस्कृतमञ्जरौ ख्याता ह्यनन्तेन विपश्चिता ।
बालबुद्धिप्रबोधाय प्रोत्तरेण समन्विता ॥

4617.

1678. *The Same.*

By Raghu-nātha.

Substance, country-made paper. 10 × 4½ inches. Folia, 5. Lines, 10
on a page. Extent in ślokas, 112. Character, Nāgara. Appearance, fresh.
Complete.

Maṅgalācarana :—

इन्दिरानन्दसंदोहकंदमिन्दीवरेक्षणां ।
वन्देऽरविन्दजनिना वन्दितं नन्दनन्दनम् ॥

Object of the work :—

मंजरौ संस्कृतस्यैषा विचित्ररचनान्विता ।
वालानां सुखबोधाय रघुनाथेन रच्यते ॥

The work begins thus :—

मया ज्ञानार्थं गम्यते गंतव्यं गमनीयं गतं गत्वा स्थितं गतं स्थितं
वर्त्तमाने भविष्यति च त्रिकालप्रयोगे

It ends :—

अत्र संक्षेपतो स्तुते अन्यदृष्टो विशेषतः ।
एवमेव प्रयोक्तव्यं नाम संस्कृतबोधन इति ॥

Colophon :—

इति श्रीरघुनाथविरचिते संस्कृतमंजरि समाप्तः ।

After this colophon in leaf 5A there are 16 lines which contain the Pūjā and Kavaca of the planet Maṅgala.

This is a short treatise of hints on grammatical study by Raghu-nātha.

4618.

9366. अपशब्दखण्डनम् । *Apa-śabda-khaṇḍanam.*

By Bhaṭṭa Dhaneśvara.

Substance, country-made paper. $9\frac{1}{2} \times 4$ inches. Folia, 35. Lines, 8 on a page. Extent in ślokas, 560. Character, Nāgara. Date, Śamvat 1680. Appearance, tolerable. Complete.

It begins thus :—

ॐ नमः श्रीसकलवर्गोत्पत्तिनिदानाय कृष्णाय नमः ।

वेनाक्षरसमाम्नायमधिगम्य महेश्वरात्

छत्तं व्याकरणं प्रोक्तं तस्मै पाणिनये नमः ॥ १ ॥

अज्ञानतिमिरान्धस्य ज्ञानाञ्जनशलाकया

पक्ष्मशल्मीलितं येन तस्मै श्रीगुरवे नमः ॥ २ ॥

सूत्र सप्तशतीं यस्मै ददौ साक्षात् सरस्वती

अनुभूतिस्वरूपाय तस्मै श्रीगुरवे नमः ॥ ३ ॥

यह्मज्ञानदीपेन मार्जितं तम आन्तरं

मया तस्मै कृपाद्राय नमः सद्विविधायै ॥ ४ ॥

इन्द्रश्चन्द्रः काशछातृः पिशुनिः शाकटायनः

पाणिन्यमरजैनेन्द्राः जयन्त्यष्टादिशाब्दिकाः ॥ ५ ॥

मन्दा अपि हि विद्वांसो यत्कृपापा(र)कृलालिताः

गद्यपद्यमयीसिद्धिस्तस्मै वाचे नमोऽस्तु मे ॥ ६ ॥

येन शब्दमहामोघौ कृतौ व्याकरणाञ्जवः

शब्दरत्नार्थिना लोके तस्मै पाणिनये नमः ॥ ७ ॥

End :—

कथं शब्दस्तावत् सङ्केतसहाय एव अवबोधको भवति सङ्केत-
ग्रन्थाभावादवाचकत्वं नत्वपशब्दत्वात् यदाङ्गरभियुक्ताः ।
साक्षात् सङ्केतितं योऽर्थमभिधत्ते स वाचकः
स मुख्यो यस्तत्रमुख्यो व्या + + ऽस्याभिधीयते ।

यथाहि लोके गवादयो वाचकाः न गव्यादयः । गवादिषु सङ्केतितत्वात्
यादिषु तथाभावात् ।

शब्दत्वं वाचकत्वं क्वापि नास्ति ये यान् प्रति सङ्केतितान्ते तान् प्रति वाचका
एव । तथाचोक्तं भट्टपादैः ।

चौर इति भक्ताभिधानं दाक्षिणात्यानां गुर्जराणां तस्कराभिधानं । एकएव
गौरशब्दो दाक्षिणात्येषु भक्ते सङ्केतितः । गुर्जरेषु चोरे । तथापि तैरनुयास्यानं
तत् । सत्यं । चोर एवायं यतः क्षुधं चोरयति । दाक्षिणात्यास्तु अपत्यं पाप-
मेत्याहुः । सत्यं पापमेवेदं ममताविधायित्वात् इत्येवं बह्वविधत्वात् सङ्केतनस्य । ये
एव सङ्केतितान्ते तत्र वाचका एव एतदेवाभिप्रेत्य भट्टपादैरुक्तम् ।

यावतो यादृशो ये च यदर्थप्रतिपादने
वर्णाः प्रज्ञातसामर्थ्यास्ते तथैवावबोधकाः ॥ ३ ॥
तस्मादयमपि पक्षः सैकतसेतुत्वान्नावशिष्यते ।
तस्मादपशब्देत्यस्यार्थं न निश्चिनुमः ॥ ४ ॥

तस्माद् वेदाङ्गत्वात् वेदविहित-कर्मानुष्ठानद्वारा धर्मार्थमध्येतयं व्याकरण-
मिति सिद्धं नापशब्दज्ञानायेति ।

Colophon :—

इति भट्टधनेश्वरोक्तमपशब्दखण्डनं ।

Post Colophon :—

श्रीरामकृष्णाभ्यां नमः ।

संवत् षोडश अश्वीतितमे ज्ञायने मधुमासे सिते पक्षे हेलिवासरे भूत-
संज्ञार्कषष्ठे राजनगरस्थितस्य भट्टमाधवस्य व्याकरणविपिनकाण्डीरवस्य ग्रन्थः
नानजौलाला लिखितः ।

करकृतमपराधं क्षन्तुमर्हन्ति सन्तः ॥

श्रीरस्तु ॥ शुभं भवतु ॥

It is a curious work, according to which there is no such thing as ungrammatical language; and if there is any use for grammar it is only for religious purposes, grammar being one of the Vedāṅgas and helping one to understand the Vaidika rules for the performance of sacrifices.

4619.

9507. व्याकरणखण्डणम् । *Vyākaraṇa-khaṇḍaṇam.*

Substance, country-made paper. $9\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 3. Lines, 10 on a page. Extent in ślokas, 50. Character, Nāgara. Appearance, tolerable. Complete.

Colophon :—

इति श्रीमहोपाध्याय-कुरुल्लन्वयचन्द्र-श्रीवाचस्पतिभट्टाचार्य-
विरचितो व्याकरणखण्डनं समाप्तम् ।

It begins thus :—

ॐ श्रीगणेशाय नमः ।
ॐ रामचन्द्रपदद्वन्द्वं नत्वा व्याकृतखण्डनं ।
कुरुल्लन्वयचन्द्रेण महाचार्येण तन्यते ॥
किमिदं व्याकरणात् साधुशब्दानुशासकत्वं साधुशब्दानुशासकत्व-
मित्यत्रानुशासनं नाम प्रकृतिप्रत्ययकल्पनं । इत्यादि ।

4620.

9465. पुण्यग्रामसभाफक्किकोत्तरम् ।

Puṇyagrāma-sabhā-phakkikottaram.

By Harila Śarmā.

Substance, country-made paper. 10×4 inches. Folia, 9. Lines, 7 on a page. Extent in ślokas, 119. Character, Nāgara. Appearance, fresh.

It contains an answer to a grammatical question raised in an assembly of Paṇḍitas, held at Puṇyagrāma or Poona.

See for another copy Catal. No. 4300 where it is called
Pūrva-pakṣāvalī.

4621.

1920. **श्राद्धविभक्तिः ।** *Śrāddha-vibhaktiḥ.*

Substance, country-made paper. $9\frac{1}{2} \times 4$ inches. Folia, 4. Lines, 10 on a page. Extent in ślokas, 60. Character, Nāgara of the eighteenth century.

Beginning:—

श्रीगणेशाय नमः ।

ॐम् । अथ श्राद्धविभक्तिरभिधीयते ।

अक्षय्यासनयोः वल्ली द्वितीयावाहने तथा ।

अन्नदाने चतुर्थी स्याच्छेषं संबोधनं स्मृतं ॥

For the manuscript and the work see L. 4262.

4621A.

11161.

It contains sixteen stray leaves marks 2-5, 9, 10, 18, 19, 20, 21, 22, 27, 33, 34, 35, and 44 of some grammar.

Quotes भाष्य in 3, 19, 20 and कैयट in 18 and 20 leaves.

4622.

496. **पारसीकप्रकाशः ।** *Pārasika-prakāśaḥ.*

By Vihāri Kṛṣṇa Dāsa.

For this MS. see L. 1321. The last leaf is wanting, of which facsimile is to be found facing the notice in L. Vol. III, p. 329. It seems not to have been replaced after taking the facsimile.

The work was written under the order of the Emperor Akbar whom Vihari compares to Brahmā. To humour Akbar the author begins with an obeisance to the Sun God, the object of worship in Akbar's Ilāhī religion.

4622A.

8287. *The Same.*

Being a Persian grammar in Sanskrit, compiled after the manner of Sanskrit grammar (Mugdha-bodha) under orders of Akbar.

By Vihāri Kṛṣṇa Dāsa.

Substance, country-made paper. 10 × 5 inches. Folia, 24. Lines, 11 on a page. Extent in slokas, 900. Character, Nāgara. Date, Samvat 1792. Appearance, discoloured and old. Complete.

Last Colophon :—

इति श्रीमहोमहेन्द्रश्रीमदकबरसाहकारिते विहारौश्रीकृष्ण-
दासविरचिते पारसीप्रकाशे कृतप्रकरणं समाप्तम् ।

Post Colophon :—

शुभमस्तु । कल्याणमस्तु । सम्पूर्णोऽयं ग्रन्थः संवत् १७९२ मृग-
शिरमासे शुक्लद्वितीयायां लक्ष्मणनगर पारसीप्रकाश पुस्तकमातायां
परार्थं चैति शिवं ।

In a much later hand :—

प० कर्मकाण्डवालमुकुन्दस्येदम् ।

Beginning :—

ॐ स्वस्ति श्रीगणेशाय ।

अथ पारसीकशब्दव्याकरणं निरूप्यते । नात्र संज्ञायाश्च ।
क्वचिदपेक्षया संस्कृतसंज्ञयैव कार्यसिद्धेर्वक्ष्यमाणत्वात् न सन्धिकार्यं
पारसीकभाषायां च पारसीकभाषायां संस्कृतोक्तं सन्धिकार्यं न
भवति चकारात् क्वचित् कार्यवशतो भवत्यपि अर्थात् प्रकृत्या
तिस्रस्तौति प्रकृतिसन्धिरेवात्र वलवान् अतएव पदार्थाभिप्रेतये न
स्वरसन्धियङ्गनसन्धी आद्रियेते नचात्र विसर्गसन्धिः विसर्गाभावात् ।

Other colophons :—

6A, इतिमहोमहेन्द्रश्रीमदकबरसाहकारिते विहारौकृष्णदासविरचिते

अथाव्यायाः ।

6B, ° अव्ययप्रकरणं—पारसौकभाषायां स्त्रीप्रत्यया न दृश्यन्ते—अथ कारकप्रकरणं निरूप्यते ।

7B, ° कारकप्रकरणं—अथ समासप्रकरणं निरूप्यते ।

8B, ° समासप्रकरणं—अथ तद्धितप्रकरणं निरूप्यते ।

9B, ° तद्धितप्रकरणं समाप्तं—अथ आख्यातप्रक्रिया निरूप्यते ।

22B, ° विहारौकणादासमिश्रकृते पारसौप्रकाशे आख्यातप्रकरणं समाप्तं ।
—अथ कृत्प्रकरणं निरूप्यते ।

The colophon of the last chapter on Kṛt has been quoted first of all.

End :--

घातो(ता)र्द्धिप्रत्ययो भवति कर्मण्युपपदे सति ग्रह उपादाने ।

ग्रहो गौरद । आलमरामे गौरद आलमगौर डिति टेर्लोपो वक्तव्यः ...

... ... शब्दाव्ययकारके समासतद्धिताख्यात-
कृत्य यथाकामं कल्पनीयाः ।

4622B.

9005. पारसौकप्रकाशः । *Pārasika-prakāśaḥ.*

By Vedāṅga Rāya.

Substance, country paper. 8×3 inches. Folia, 10 of which leaf 2 missing. Lines, 12 on a page. Extent in Slokas, 250. Character, Nāgara. Old. Incomplete.

Incomplete. Eight leaves only.

A well-known work.

4622C.

8328. पारसौप्रकाशः । *Pārasī-prakāśaḥ.*

With a commentary.

By Vedāṅga Rāya.

Substance, country-made paper. 11½×6½ inches. Folia, 11. Lines, 15 on a page. Extent in Slokas, 300. Character, Nāgara of the seven-teenth century. Appearance, old and discoloured. Complete.

Colophon :—

इति पारसीकप्रकाशः ।

The text is well known. It is something like a dictionary of Astronomical and Astrological terms in Persian and Sanskrit.

The commentary begins :—

श्रीगणेशाय नमः ॥

नमस्कृत्य गणेशानं महेशानं महेश्वरीं ।

पारसीकप्रकाशस्य स्वयं ब्रूते सुपञ्जिकां ॥

4622D.

8230. *The Same.*

By Vedāṅga Rāya.

Substance, country-made paper. 7 × 3½ inches. Folia, 26. Lines, 8 on a page. Extent in ślokas, 400. Character, modern Nāgara. Appearance, fresh. Complete.

Colophon :—

व्योतिर्विदुषकारौ च पारसीसुप्रकाशकः ।

संक्षेपतः समाप्तोयं पारसीग्रन्थनामतः ॥

इति श्रीवेदाङ्गरायविरचितः पारसीप्रकाशः समाप्तः ।

Post Colophon :—

चाकको तकुदीरके हरगिज न हि होना रक्ताकयामत्
सोजने तद्वीर अगेर सीतारहै इस् क्रमे निखत्तु है क्या बुल् बुल
को परवालेकेसाथ वोस्लमे मरजा इवक् हिज्मे जीतौ रहे ।

Sanskrit synonyms of Persian astronomical and astrological terms.

4622E.

8229. पारसीप्रकाशविनोदः । *Pārasī-prakāśa-vinodah.*

By Braja-bhūṣaṇa.

Substance, country-made paper. 12 × 4½ inches. Folia, 14. Lines, 13 on a page. Extent in ślokas, 500. Character, Nāgara. Date, Śamvat 1880. Appearance, fresh. Complete.

The work appears to be almost the same as Pārasī-prākāśa by Vedāṅga Rāya, composed in 1643 A.D. (see L. 162 and I.O. Lib. No. 2114 and 2897) with more elaborate mathematical calculations.

The text agrees up to the śloka :—

तत्र नृखते जनूवी स्यात् नृखते समालिकोत्तरे ।
दक्षिणोत्तरवृत्तस्य योगः स्यात् क्षितिजेन च ॥

After this Vedāṅga Rāya's work has much, while this has only the following :—

खतनिष्पल्लनुहारः स्यात् तदवृत्तेऽक्षमहता ।
वस्य सुतेन पुतोच्च आप्रताव कुर्वते रीतदलीलं ।
गौतम्यास्यवनितादिविनोदं सर्वदा सुप्रनेषु सलीलं ।
अन्यत्सर्वं हिन्दु(रे)शास्त्रतोपि ज्ञेयं सुज्ञैः सर्वदा सर्वकार्ये ॥
यत् संक्षेपं तत् सारमेतत् कृतञ्च
तद्वै वृद्धिः प्राप्नुयाद्भोक्तृधात्रा ॥ २ ॥
पारसीविनोदनाम्नामयं ग्रन्थः कृतः शुभः ।
सुदं ददातु सर्वेषां वितर्का मास्तु कस्यचित् ॥ ३ ॥
विष्णोः(स्तु) सुतः श्रीरघुनाथसूनुना
सुमेधसासौ ब्रजभूषणेन ।
रसेन्दुशैलेन्द्र १८१६ मिते च पाण्डुने ।
समाप्तमत्र मविष्वाव्यमद् भृगौ च ॥ ४ ॥

Colophon :—

इति श्रीमद्भजभूषणकृतपारसीप्रकाशविनोदनामा ग्रन्थः
समाप्तः ॥

Post Colophon :—

संवत् १८८० आ० शु० ८ मं० शुभम् ।

It begins with the introductory ślokas of Vedāṅga.

PRĀKRṬA GRAMMARS.

4623.

4788. प्राकृतप्रकाशः । *Prākṛta-prakāśaḥ*.

By Vararuci.

Substance, palm-leaf. $11 \times 2\frac{1}{4}$ inches. Folia, 5. Lines, 7 on a page. Extent in ślokas, 100. Character, Newari of the seventeenth century. Appearance, old, discoloured. In some places the writing has faded away.

Only sūtras. The work is complete in 12 chapters but this MS. has the first 8 chapters only.

Beginning :—

ॐ नमो वागीश्वराय ।

आदेरतः । आसमृद्धादिषु वा । इत्यादि ।

4624.

7765. प्राकृतप्रकाशवृत्तिः । *Prākṛta-prakāśa-vṛttiḥ*.

By Bhāmah.

Substance, country-made paper. $7\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 16-48. Lines, 10 on a page. Character, Nāgara of the eighteenth century. Appearance, discoloured. Incomplete both ends.

The well-known grammar of the Prākṛta dialects. Edited by Prof. Cowell (1854).

4625.

9573. *The Same.*

Substance, country-made paper. $13 \times 4\frac{1}{2}$ inches. Folia, 4. Lines, 10 on a page. Extent in ślokas, 90. Character, Nāgara. Appearance, tolerable.

This is a fragment of the Vṛtti-commentary on Vararuci's Prākṛta-prakāśa, entitled प्राकृतचन्द्रिका or प्राकृत-मनोरमा ।

See Oxf. 178B, 179 ; I.O. Catal. 939.

4626.

4777. प्राकृतसञ्जीवनी । *Prākṛta-saṅjīvanī*.

(A commentary on *Prākṛta-prakāśa*.)

By *Vasantarāja*. ♀

Substance, palm-leaf. 11 × 2½ inches. Folia, 103, of which the following leaves are missing: 4, 8, 11, 14, 20, 21, 23, 30-96. Lines, 8 on a page. Extent in ślokas, 3,300. Character, Newari of the seventeenth century. Appearance, soiled and worm-eaten.

Beginning :—

ॐ नमः सर्वज्ञाय ।

हृत्पद्मसद्गोदश्वर्त्तिरूपं

ध्यातं सुधास्यन्दि सदैव यस्याः ।

प्रकल्प्यते वाङ्मयतत्त्वसिद्धौ

देवीं नमस्यामि सरस्वतीं तां ॥

मथ्यन्तो + + + + + शङ्कोपमः

सम्पूर्णं हृन्घोरघोषघटनायामूर्च्छिताशा(सो)गजः ।

विद्युत्कज्ज्वलपुङ्गमेचकरुचौ कृष्णस्य पाणौ स्थितौ

युष्माकं शरदभ्रखण्ड इव खे स्ता + + + + ॥

+ + + व राजार्ग(ग)त दोषः प्रशंसितान्यतेजस्वी ।

सूर्य इव सत्यवत्याः समजनि सूरुर्विजयराजः ॥

पूर्णकलोप्यकलङ्को जातो वसुधातलेऽ + + + +

+ + + + जीवी वसन्तराजोऽनुजस्तस्य ॥

सुव्यक्तरूपसिद्धिं सोऽनतिसंक्षेपवित्तरामकरोत् ।

वररूपिसूत्रेवेतां प्राकृतसञ्जीवनीं वृत्तिं ॥

+ + + + क्त विधिस्ततस्तु संकीर्णः ।

सुप् तिङ् धातुनिपातजविधयोऽष्टाविह परिच्छेदाः ॥

अथात्मेऽज् (?) विधिः प्रथमः परिच्छेदः आरभ्यते । + + + +
इत ऊर्ध्वं यदनुक्तमिष्यामः । आदेरादिभूतस्य अतः अकारस्य तद्भवतौत्वधिकृतं
वेदितव्यं । इत्यादि ।

Colophon :—

इति वसन्तराजरचितायां प्राकृतसङ्ग्रीवण्यां वृत्तौ निपात-
विधिरष्टमः परिच्छेदः समाप्तः ॥

This is a commentary on Vararuci's Prakṛta-prakāśa, by Vasanta-rāja the son of Vijaya-rāja. It is in 8 chapters and treats of Mahāraṣṭrī only.

4627.

343A. औदार्यचिन्तामणिः । *Audāryya-cintā-maṇiḥ*.

Being a Prākṛta grammar, by Śruta Sāgara, a Jaina author, disciple of Vidyānandī.

Substance, country-made paper. 10×6 inches. Folia, 177. Lines, 7 on a page. Extent in ślokaś, 2,300. Character, Nāgara. Appearance, fresh.

Beginning :—

ॐ नमः सिद्धेभ्यः ॥

अथ प्रणम्य सर्व्वज्ञं विद्यानन्दास्पदप्रदं ।

पूज्यपादं प्रवक्ष्यामि प्राकृतव्याकृतं सतां ॥ १ ॥

तदार्थं च वज्जलं ॥ तत् प्राकृतमृषिप्रणीतं मार्धमनार्धश्च वज्जल-
मित्यधिकृतं वेदितव्यं तत्र ऋ ऋ लृ ए औ ङ् ग्र ध झुतविसर्गाः
स्वरव्यङ्गनद्विवचनचतुर्थीवज्जवचनानि च न स्युः ।

The work is based on Akalaṃka-deva's work.

176B (concluding verse) :—

समंतभद्रैरपि पूज्यपादैः कलंकमुत्तैरकलंकदेवैः ।

यदुक्तमप्राकृतमर्थसारं तत्प्राकृतं च श्रुतसागरेण ॥

It consists of five chapters.

Colophons :—

45A, इत्यभयभाषाकविचक्रवर्ति-व्याकरणकमलमार्तण्डवार्तिक-बुधशिरौ-
मणिपरमागमप्रवीणसूरि—श्रीदेवेन्द्रकौर्त्तिप्रशिष्य-सुमुत्तुश्रीविद्यानंदिप्रियशिष्य—
श्रीमूलसंघपरमात्मविदुष(?)सूरिश्रीश्रुतसागरविरचिते बौदार्थचिंतारत्ननासि
खोपज्ञवृत्तिनि प्राकृतव्याकरणे वर्णादेशनिरूपणो नाम प्रथमोऽध्यायः समाप्तः ;
94B, ० संयुक्ताव्ययनिरूपणो नाम द्वितीयोऽध्यायः ; 132B, ० स्यादिसमुच्चय-
निरूपणो नाम तृतीयोऽध्यायः समाप्तः ; 149A, ० व्यादिविभक्त्युद्भावो नाम-
चतुर्थोऽध्यायः समाप्तः ; (last colophon), ० घात्वादेशानुशासनो नाम
पंचमोऽध्यायः समाप्तः ॥

343B.

Substance, etc., the same as above. Folia, 53. Incomplete at the end
and leaving lacunae in foll. 49, 51 with note on leaf 49 अत्र इत एकं शृङ्गं गतं,
on 51 अत्र एकं पत्रं गतं. Scribe's note on the last leaf: अपे प्रयो नास्ति ।

Another work by Śruta Sāgara.

The maṅgalācaraṇa and the object of the work :—

नत्वा नाभिनरेन्द्रचन्द्रतनुजं श्रीनन्दिसत्कृतं ।

तत्पुत्रं भरतं च बाहुवलिनं देवेन्द्रदन्दस्तुतं ॥

ब्राह्मोमत्र च सुन्दरीं दरहरौ संचित्य हृत्पंकजे

विद्यानन्दिगुरुन् प्रणम्य शिरसा भाषाश्चतस्रो ब्रूवे । (?)

8A, इति सौरसेनौप्रकरणं समाप्तम् ।

15A, इति मागधीभाषाप्रकरणं सप्तदशभिः सूत्रैः समाप्तं । सप्तदशे सूत्रे
त्रिविंशतिसूत्राणि सौरसेनौभाषायाः सूत्रकानि ज्ञातव्यानि । इति मागधीभाषा
सप्तचत्वारिंशत् सूत्रैः समाप्तेति सिद्धं ।

पिशाचचक्रसंपूज्यपादपद्मजिनेश्वरं ।

संप्रणम्य ब्रूवे भाषां पैशाची[] सप्तमत्कृतिं ॥

21A, इति सूरिश्रीश्रुतसागरविरचिता पैशाचीभाषा समाप्ता ॥

सिद्धं यथा निजस्थानादपभ्रंशं जिनं तथा ।

विद्यानंदानथानम्य ब्रूवे प + भमंजसा ॥ १ ॥

It ends abruptly in the 124th sūtra.

The four prākṛts here are Sauraseni, Magadhī, Paisāci and Apabhraṃśa.

4628.

4090. प्राकृतसर्वस्वम् । *Prākṛta-sarvasvam.*

By Mārkaṇḍeya Kavīndra.

With a commentary.

Substance, palm-leaf. 19×1 inches. Folia, 21. Lines, 4 to 6 on a page. Extent in slokas, 400. Character, Udiya of the early eighteenth century. Appearance, oldish. Complete. Written with style.

Aphorisms relating to the Mahārāṣṭrī Prākṛta, in eight pādas. The accompanying commentary is anonymous.

Beginning :—

श्रीकृष्णाय नमः ।

महाराष्ट्रीभाषासूत्राणि लिख्यन्ते ।

सिद्धं पाणिन्यादेः । १ । आदेरतः । २ । आप्तवा समृद्धादौ । ३ ।

खप्ते सत्यक्कारम्बदङ्गव्यजनवेतसेखित् स्यात् ॥ ४ ॥

The commentary begins :—

पाणिन्यादिमतसिद्धं धातुनामलिङ्गकारकविभक्तिवचनकृतद्धित-
समासादिकं सर्वमङ्गीक्रियते ।

The text ends :—

वाक्यव्युत्पत्तिदिङ्मात्रं दर्शितं यत्नतो मया ।

विज्ञातव्यन्तु विद्वद्भिः शेषं शिष्टप्रयोगतः ॥

Colophon :—

इति श्रीमार्कण्डेयकवीन्द्रकृतौ प्राकृतसर्वस्वे भाषाविवेचने

महाराष्ट्रानुशासनमष्टमः पादः । समाप्तानि महाराष्ट्रीसूत्राणि ।

The leaves are also marked on the left hand side from 100 to 120. Evidently these form only a part of a large MS. which contained aphorisms relating to other Prākṛta languages.

This work has been published in full. It contains sūtrās for all prākṛt dialects. The present codex contains the grammar of the Mahāraṣṭrī only.

4628 A.

7156.

Substance, country-made paper, $10\frac{1}{2} \times 5$ inches. Folia, 3. Lines, 10 on a page. Character, modern Nāgara Appearance, fresh.

A mere fragment of Prākṛta portion of Hema-candra's grammar.

Beginning :—

अहं । अथ प्राकृतम् । अथ शब्द आनन्तार्यार्थोऽधिकारार्थश्च
प्रकृतिः संस्कृतं तत्र भवं तत आगतं वा प्राकृतं संस्कृतानन्तरं च
प्राकृतमधिक्रियते । संस्कृतानन्तरं च प्राकृतस्यानुशासनं सिद्धसाध्य-
मानभेदसंस्कृतयोरेव तस्य लक्षणं न देशस्येति ज्ञापनार्थम्, etc.,
etc.

KOṢA OR LEXICON GENERAL.

4629.

1401. लिङ्गवृत्तिः । *Līṅga-vṛttiḥ*.

By Vara-ruci.

Substance, country-made paper. $7\frac{1}{2} \times 4$ inches. Folia, 31. Lines, 9 on a page. Extent in slokas, 400. Character, Nāgara. Date, Samvat 1723. Appearance, old. Remarkably correct. Complete.

Leaves 2 and 3 seem to be restorations from a manuscript of the vṛtti alone. Leaf 3B is not wholly written.

The work contains a number of sūtras with their vṛtti commentary. The whole is attributed to Vara-ruci, but the sūtras seem to be older.

Rājendralāla notices a manuscript of the work in L. 1993, which is wanting in the introductory verse which runs thus :—

लिङ्गं जिज्ञासुनाचार्यः पृष्ठः शिष्येण केनचित् ।

इदं वररुचिस्तस्मै प्रोवाच हितकाम्यया ॥

1. यावान् कश्चित् ज्ञान्तः शब्दस्तु नपुंसके वेदितव्यः ।

4B. अभादृतेऽम्बदाख्याहिकेग्रनखदन्तसंज्ञाश्च । ...अम्बदाख्याः शब्दा-
पुंसि ।

7B. पुंसि निष्पीथो ज्योत्स्ना दया शूलका स्त्रियां नित्यं ।

10B. नपुंसके श्वभट्टगणराजकृतानि ।

18A. आलिमुक्ताजिदर्विसिकतास्त्रियामुदिता ।

Post Colophon Statement :---

संवत्सरविक्रमार्कसमयातीत १७२३ वैशाख वदी ७ आदित्य-
वासरे गुरपुरे स्थित्वा चतुर्भुजोपाध्यायः संश्लेष ॥ शुभमस्तु ॥
औरस्तु ॥ लेखकपाठकयोः शुभं भूयात् ॥

4630.

4831. लिङ्गवार्तिकम् । *Liṅgu-vārtikam.**By Jaya Simha the son of Miśra Graheśvara.*

Substance, palm-leaf. $12\frac{1}{4} \times 1\frac{1}{2}$ inches. Folia, 13. Lines, 4 on a page. Extent in Slokas, 150. Character, Maithila. Date La. Samvat 228. Appearance, old and soiled. Complete.

Beginning:—

ॐ नमो भगवत्यै ।
 साधर्म्यं यत्र सर्वेषां वैधर्म्येष्वपि सर्वतः ।
 पारे वाङ्मनसं विष्णुं तं कथञ्चिदुपास्महे ॥
 यस्माच्छ्रेयसि मुख्यं प्रवृत्तिरहिते पुनः । ?
 समूलन्तत् तमो हन्तुं क्रियादभ्युदयं हरिः ॥
 सामान्यतस्ततो हितज्ञापनाय विशेषतः ।
 शिष्टश्रूणां सुखबोधाय शब्दलिङ्गं प्रकाशयते ॥
 द्विधा व्यवस्थितः शब्दो जातीयोक्तेश्च वाचकः ।
 तत्रान्यो वाच्यलिङ्गेन समलिङ्गोवगम्यतां ॥
 + + + वाचित शब्दे तथान्यत्रापि वा कथित् ।
 विशेषकथनाच्चेया वाच्यं लिङ्गान्यलिङ्गता ॥
 वाच्ये यस्य तु पुंस्त्वादि प्रसिद्धं नैव विद्यते ।
 तत्रापि वक्ष्यमाणेन प्रकारेण तदुच्यतां ॥
 जातिवाचो तु यः शब्दः तस्य लिङ्गमथोच्यते ।
 तच्छृण्वन्तु प्रयत्नेन जनास्तत्त्ववस्तुत्ववः ॥
 द्यौ दिवौ द्वे स्त्रियौ त्वक्काखं स्त्रः स्त्रीवं त्रिपिष्टवं ।
 दन्दाभिधायकं नाम पुंलिङ्गमवधार्यताम् ॥ इत्यादि ॥

End:—

उक्तैर्वेव विरोधेन जागर्त्ति संशयो यदि ।
 विशेषोक्तेश्च काव्या व्यवस्था सत्ययोगतः ॥
 न्यायसिद्धान्तरक्षायै पुरा दुर्नयवारणम् ।
 अकारि येन सर्वस्य कुहेतु भयदायकम् ॥

तेन श्रीजयसिंहेन मिश्रयहेश्वरस्तुना ।

शब्दलिङ्गप्रकाशाय निर्मितं लिङ्गवार्त्तिकम् ॥

Colophon —

इति श्रीजयसिंहकृतं लिङ्गवार्त्तिकं समाप्तमिति ।

Post Colophon :—

वीरसिंहे नृपे राज्यं शासत्यतुलविक्रमे ।

अष्टाविंशतिना युक्ते नेत्रसंख्ये श्रुते द्रुतं ॥

+ + + श्रावणे मासि सौम्ये चैवाष्टमी दिने ।

सोमवारेऽसिते पक्षे लिखेत् पुस्तमुत्तमम् ॥

लिङ्गवार्त्तिकनामानं सत्यञ्च शस्तकञ्जलं ।

सुवर्णैश्चैव संयुक्तं श्रीमान् पशुपतिर्मुदा ॥

ॐ नमो राधाधरायाद्य चक्रिणेऽमिततेजसे ।

शस्त्रैर्नर्मप्रदायैव मोक्षदाय च विष्णवे ॥

श्रीरस्तु शुभं + + सर्वकाः ।

The MS. was copied in L. Samvat 228 = A.D. 1343 in the reign of Vira Simha.

4631.

5110. नामलिङ्गम् । *Nāma-liṅgam*.

Substance, palm-leaf. 13 × 2 inches. Folia, 13. Lines, 5 on a page. Character, Maithila. Appearance, old and discoloured.

The maṅgalācarāṇa and the object.

Beginning :—

विनायकाय नमः ।

विनायकं नमस्कृत्य ध्वस्तविघ्नविनायकम् ।

विनायकं यो देवानां विनिन्ये परिणायकम् ॥

तदेवं वररुचि-व्याडि-भागुर्यादिप्रबन्धतः ।

प्रयुक्तं नामलिङ्गं यथास्तुत्यभिदध्याहे ॥

4B, इति स्वर्गवर्गः; 5B, इति पातालवर्गः; 6A, इति नामलिङ्गे भूमिवर्गः; 6B, इति श्रैलवर्गः; 7B, इति वनादिवर्गः; 8B, इति सिंहवर्गः;

9B, इति मनुष्यवर्गः ; 10B, इति ब्रह्मवर्गः ; 11B, इति क्षत्रियवर्गः ; 12B, इति वैश्यवर्गः ; 13A, इति शूद्रवर्गः ; 13B, इति विशेष्यवर्गः ।

The manuscript comes abruptly to an end.

The buffer-leaf at the end gives the following date in a later hand :—

लसं ३७३ वदि १३ खौ मङ्गलद + कटके सुप्रतिष्ठ + +
+ + मणिकण्ठमहाप्रया, etc., etc.

4632.

7730. अमरकोषः । *Amarakoṣaḥ*.

A.

Substance, country-made paper. 11 × 5 inches. Folia, 49. Lines, 17 on a page. Character, Jaina Nāgara. Date, Samvat 1839. Appearance, fresh. Complete.

Colophon :—

इत्यमरमिंहकृतौ नामलिङ्गानुशासने सामान्यकाण्डस्तृतीयः ।
सांग एव समर्थितः ॥

Post Colophon :—

संवत् १८३९ वर्षे मिति चत्र शुक्ल चतुर्थ्यां तिथौ ४ महर्षिणा
नंदचन्द्रेण लिखितोयममरकोषः सुविनयनिरतपरमानन्दपठन-
हेतवे । श्रेयः श्रेणयः समुल्लसंतु ॥ लिखितोयं श्रीमन्नागपुरवरे ।
श्रीरस्तुतरां ॥ महाराजाधिराज-महाराजाजी-श्रीश्रीविजय-
सिंघजी विजयराजे चिरंजीवी ।

B.

Substance, country-made paper, white and yellow. 11 × 4½ inches. Folia, 99, of which the first five are missing. Lines, 8 on a page. Character, modern Nāgara. Appearance, fresh.

To the end of the Bhūmi-kāṇḍa (from the synonyms of Sanatkumāra).

Colophon :—

इति अमरसिंहकृतौ नामलिङ्गानुशासने द्वितीयो भूमिकांडोऽयं
सांग एव समर्थितः ॥ २ ॥

C.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{4}$ inches. Folia, 11. Lines, 12 on a page. Character, modern Nāgara. Appearance, fresh. A fragment.

Colophon :—

इति ० खरादिकाण्डः प्रथमः सांग एव समर्थितः ।

D.

Substance, country-made paper. $10\frac{1}{2} \times 5$ inches. Folia, 25. Lines, 11 on a page. Character, Jaina Nāgara. Date, Samvat 1898. Appearance, fresh.

The last section only.

Colophon :—

इति लिङ्गादिसंग्रहः । इत्यमरः संपूर्णः ।

Post Colophon :—

संवत् १८९८ मिति ज्येष्ठ सुदि ।

E.

Substance, country-made paper. $10\frac{1}{2} \times 5$ inches. Folia, 12-37. Lines, 12 on a page. Character, modern Nāgara. Appearance, fresh.

From the beginning of Bhūmi-varga to the end of Śūdra-varga.

F.

Substance, country-made paper. 10×5 inches. Folia, 1-34. Lines, 12 on a page. Character, Nāgara. Date, Samvat 1899. Appearance, fresh.

From the beginning of Bhumi-varga to the end of the (Śūdra-varga) the second kāṇḍa.

Colophon :—

इति द्वितीयकाण्डः सम्पूर्णः ।

Post Colophon :—

संवत् १८६६ श्रावणे १७++ प्रवर्त्तमाने मासोत्तममासे शुक्ल-
पक्षे चैत्रमासे तिथौ पंचम्यां गुरुवारे लि० ऋ० रामनाथेन उदैपुर-
नगरे । लेखकवाचकयोः शुभं भूयात् ।

G.

Substance, country-made paper. $9\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 49. Lines, 9 on a page. Character, modern Jaina Nāgara. Appearance, fresh.

From the beginning to the Simhādi-varga.

H.

Substance, country-made paper. $9\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 2-44. Lines, 10 on a page. Character, Jaina Nāgara of the eighteenth century. Appearance, discoloured.

From the synonyms of *agni* in Svarga-varga to those of *aṅguli* in Manuṣya-varga.

I.

Substance, country-made paper. $10\frac{1}{2} \times 5$ inches. Folia, 44. Lines, 8 on a page. Character, Jaina Nāgara. Date, Samvat 1897. Appearance, fresh.

The last section only.

Colophon :—

इति लिंगादिसंग्रहः ॥ इत्यमरसिंहकृतौ नामलिंगानुशासने
सामान्यकाण्डः तृतीयः सांग एव समर्थितः ।

Post Colophon :—

संवत् १८६७ मिति फाल्गुन शुक्ल ६ शनिवासरे काशीवनारस-
मध्ये आर्या श्री १०८ गंडुजी तत्त्वज्ञानी (the name is
blurred over with ink) लिपौकृतमात्मार्थः । यादृशं,
etc., etc.

J.

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 17-46. Lines, 11 on a page. Character, Jaina Nāgara of the eighteenth century. Appearance, discoloured.

The second kāṇḍa only.

K.

Substance, country-made paper. $11 \times 5\frac{1}{2}$ inches. Folia, 4-58. Character, Nāgara of the eighteenth century. Appearance, discoloured

The Svarga-varga (defective in the beginning) with a commentary in Tripāṭha form.

There are two stray leaves put at the end of the number.

4633.

7733. *The Same.*

Substance, country-made paper. 14×7 inches. Folia, 34. Lines, 7 on a page. Character, modern Nāgara. Date, Samvat 1916. Appearance, fresh. Complete. Written in a bold hand. With interlineal notes.

Last Colophon :—

समाप्तोयं अमरकोशः ।

Post Colophon :—

शुभमस्तु मंगलं लेखकपाठकयोः ॥

संवत् १९१६ । आषाढसूदी नवम्यां बुधवासरे लिखितं गगारामउदासीनेन
काश्यां मध्ये विश्वेश्वरस्य संनिधौ ॥ लीखितं नाथरामस्य देशवलीब्राह्मणगुल्जरगौड़ ॥
पौषकृत ॥ १० ॥ वा० ८० ॥

4634.

3822. *The Same.*

Substance, palm-leaf. $11\frac{1}{2} \times 2$ inches. Folia, 102. Lines, 4 on a page. Character, Newari. Date, the 14th year of Govinda Pāla's reign, that is, 1175 A.D. Appearance, soiled. There are leaves which have lost their marks. One leaf between 14 to 27, one between 30 to 45 and the leaf marked 73 are missing. The last is marked 105.

Incomplete. To the end of Liṅga-saṃgraha-varga :—

लिङ्गसंग्रहः समाप्तः ।

Post Colophon :—

परमभट्टारक इत्यादि राजावलीपूर्ववत् श्रीगोविन्दपालीय
संवत् १४ चैत्र सुदी शुभमस्तु सर्व्वजगतामिति ।

See p. 250, J.A.S.B., 1893.

4635.

8066. *The Same.*

Seven old palm leaves of which four belong to Amarakoṣa, one to Pañca-tantra and one with one line and a half, ending abruptly with the first three letters of a line and with the date, given in a later Newāri hand :
सम्बत् ४३१ कार्तिक शुक्लपूर्णा ।

4636.

409. *The Same.*

Substance, country-made yellow paper. 16×3 inches. Complete in 118 leaves, of which two leaves 88 and 117 are missing. Lines, 4, 5 on a page. Character, Bengali. Appearance, fresh. With notes.

4637.

8427. *The Same.*

Substance, country-made paper. 10×6 inches. Folia, 6. Lines, 20 on a page. Character, modern Nāgara. Appearance, fresh.

With an index in two leaves. The leaves are marked with the letters : अ० व० ।

It appears to contain such portions of the Vanau-ṣadhi-varga of Amarakoṣa as are of medical importance.

4638.

8739. *The Same.*

Substance, country paper. $13\frac{1}{2} \times 5$ inches. Folia, 93. Lines, 7 on a page. Extent in ślokas, 1,200. Character, Nāgara. Dated (Samvat) 19[0]4. New. Complete.

The first kāṇḍa begins in page 2 and ends in p. 20B.

The second kāṇḍa ends in p. 60B.

The third has a new pagination from 1 to 34A. The new part was copied in 19[0]4 (Samvat).

4639.

9165. *The Same.*

Substance, country-made paper. 13×7 inches. Folia, 147. Lines, 4, 5 on a page. Extent in ślokas, 580. Character, Nāgara. Appearance, not fresh.

From the beginning almost to the end of the Kṣatriya-varga.

4640.

5347. *The Same.*

Substance, country-made paper. 19×4 inches. Folia, 23 to 67, Lines, 5 on a page. Character, Bengali. Date, Śaka 1619. Appearance, very old.

From the Simhādi-varga to the end. There is only the last leaf of Vanauśadhi-varga.

Colophon :—

इत्यमरसिंहकृतौ नामलिङ्गानुशासने सामान्यकाण्डद्वितीयः साङ्ग
एव समन्वितः ।

Post Colophon Statement :—

गगनचेल मनुसङ्गो शांति श्रीनन्दरामसिंहसाक्षरमिदं + +
+ + शकाब्दा १६१९ ।

4641.

5295. *The Same.*

Substance, country-made paper. 16 × 3½ inches. Folia, 119. Lines, 4 on a page. Character, Bengali. Date, Saka 1716. Appearance, fresh. Complete.

Full of marginal notes.

Colophon :—

इत्यमरसिंहकृतौ नामलिङ्गानुशासने सामान्यकाण्डस्तृतीयः
समाप्तः ।

Post Colophon Statement :—

पुस्तकमिदं श्रीठाकुरदासदेवशर्मणः स्वात्तरश्च पाठनार्थम् ।
श्रीदुर्गाशरणं । श्रीरामः । श्रीतारा । शकाब्दाः १७१६ तारिख
८३ फाल्गुन शिवरात्रिः ।

यत्नेन लिखितं ग्रन्थं येन चौर्येण नोच्यते ।

माता च शुकरी तस्य पिता तस्य च गर्दभः ॥

सां मां ॐ ॐ दुर्गे २ कृपां कुरु मयि धौहीननिर्वान्धवे । ॐ काली-
शरणम् ।

4642.

11028. *The Same.*

Two batches of leaves :

I.

Substance, country-made paper. 8 × 4 inches. Folia, 12. Lines, 8 on a page. Character, modern Nāgara. Appearance, fresh.

Up to the synonyms of the sun (of the Svarga-varga).

II.

Substance, country-made paper. 7½ × 3½ inches. Folia, 12-159. Character, modern Kāśmīrī. Appearance, fresh.

From the synonyms of 'day' (of the Svarga-varga) to the end of the work.

Last Colophon :—

इत्थमरसिंहविरचिते शब्दानुशासने सामान्यकाण्डस्तृतीयः ।
 समाप्तश्चेदं अमरसिंहविरचितं शब्दानुशासनम् ।
 सुरादिकाण्डे भूकाण्डे प्रत्येकं दशवर्गतः ।
 सामान्यकाण्डे षड्वर्गैः कोशस्वमरसैरुक्तैः ॥
 आसौदमरसिंहस्य नामलिङ्गानुशासनम् ।
 पारावारादिवैतस्मादुन्नेयं सारपुष्करम् ॥

4643.

3870. *The Same.*

Substance, country-made paper. 11×3 inches. Folia, 84 by counting. Lines, 4 on a page. Character, Bengali of the seventeenth century. Appearance, old and worn-out. Writing effaced; especially in the last leaf. Incomplete.

The last leaf, writing on which is very much effaced, contains the following evidently in a later hand :—

+ + + + त महाराजाधिराज प्रबलदोर्दण्डकलित + + + +
 सरकाण्ड विखण्डोद्धतविमुखमखण्डप्रबलप्रताप-विजित-समुद्रान्तर्महा + + + +
 अउरङ्गसाह महाराज्य पादपद्मोपजीवी शुभगौड़ाधिप-नवाव श्रीयुत महाराजमखान
 महाराज्य नियुक्त कौजदारश्रीयुतआताउल्ला कौडि + + + + म +
 कान्तर्गत दुलदा-परगणीय गङ्गानन्दपुरग्रामे श्रीरामेश्वरसदस्यनेकादिजसज्जना-
 धिष्ठितायां चतुरश्रोत्पधिक पञ्च + + + + सहस्र सम्मते माघस्य
 चतुर्थदिवसे शुक्रवासरे श्रीजगन्नादासोहं महादुर्भिक्षपरिपीडित-नकुलद्विपनिवासौ
 मङ्गाता + + + + + + + + विसदातरि एतत् संख्या मुद्रामादाय
 विज्ञोतवानिति ।

4644.

3071. *The Same.*

Substance, country-made paper. 12½×6½ inches. Folia, 44. Lines, 9 on a page. Character, Nāgara of the eighteenth century. Appearance, discoloured.

The MS. contains only the third kāṇḍa of Amarakoṣa

4645.

5249. *The Same.*

Substance, country-made paper. 14×3 inches. Folia, 133. Lines, 5 on a page. Character, Bengali of the eighteenth century. Appearance, good. Complete.

4646.

3634. *The Same.*

Substance, country-made paper. 12½×3 inches. Folia, 2 to 119, of which 2 to 4 half portions lost. Lines, 5 on a page. Character, Bengali. Date, Saka 1623. Appearance, old and discoloured.

Post Colophon :—

শ্রীঅনন্তরামদেবশর্ম্মা লিখিতমিদম্ । শকাব্দা: ১৬২৩
তে ২৪ আবণ । শ্রীগুরবে নমঃ । শ্রীদুর্গায়ৈ নমঃ । শ্রীকৃষ্ণায়
নমঃ ।

With this there are five stray leaves.

4647.

5185. *The Same.*

Substance, country-made paper. 17×3 inches. Folia, 111. Lines, 5 on a page. Character, Bengali. Date, Saka 1622. Appearance, old and discoloured. Complete.

Colophon :—

ইত্যমরসিংহলী নামলিঙ্গানুশাসনে তৃতীয়কাণ্ডঃ সমাপ্তঃ ।

Post Colophon Statement :—

ইত্যুক্তং ব্যবহারাক্ষং নামলিঙ্গানুশাসনম্ ।
শব্দাভেদে গতাৱন্তং তাৱপীড়াদৃষ্টস্যতী ॥
পদ্মযুম্মরসেন্দৌ শ্রীকৃষ্ণশর্ম্মালিখিতম্ ।
শ্রীরাধাকান্তপাঠার্থে নামলিঙ্গানুশাসনম্ ॥
শ্রীশিৱ ।
পদ্ম পদ্ম তর্কচন্দ্র সংখ্য শ্রীকৃষ্ণ বত্সরে
শ্রীকৃষ্ণদেৱশর্ম্মে বর্ষপাণ্ডিৱাণ্ডিতঃ ।

यस्य एष मूलपाठहेतुरत्र जातवान्

अन्यमन्त्रमुष्णपाद एत रेनिवासरे ॥

श्रीधिवः शरणम् १६२२ ॥ ११ ॥ २३ ॥ ० ॥

4648.

5247. *The Same.*

Substance, country-made yellow paper. $16\frac{1}{2} \times 3$ inches. Folia, 2 to 85. Lines, 3, 4 on a page. Character, Bengali of the nineteenth century. Appearance, discoloured.

To the end of the Kṣatttriya-varga.

4649.

4425. *The Same.*

Substance, country-made paper. 15×4 inches. Folia, 113. Lines, 5 on a page. Character, Bengali. Date, Saka 1725. Appearance, discoloured and worn-out. Complete.

Colophon :—

इत्यमरसिंहकृतौ नामलिङ्गानुशासने सामान्यकाण्डस्तृतीय एष
समन्वितः ।

Post Colophon :—

शकाब्दा १७२५

नत्वा गुरुपरब्रह्मं नामलिङ्गानुशासनं ।

राजचन्द्रेण चलेखि मुद्रासुद्धवैचारिणा ॥

ॐ नमो विष्णुः ।

(?) शाके मित्रषट्करे चले गुरौ माघवे दिक् तिथौ व्यलेखि

श्रीराजनारायणशर्मेणा ।

यत्नेनासु पुस्तकमिदं नामलिङ्गानुशासनम् ॥

गुरुभरसा ॥

4650.

5225. *The Same.*

Substance, country-made paper. $16\frac{1}{2} \times 3$ inches. Folia, 105. Lines, 4, 5 on a page. Character, Bengali of the early nineteenth century. Ap-

pearance, old and discoloured. Complete. Full of marginal notes. (Up to 70A.)

After the end of the MS., the well-known śloka of Bhaṭṭi प्रभातवाताहति, etc., is written in a later hand. Then in the same later hand :—

ॐ रामः शरणं ॐ दुर्गा जयति, etc., etc., श्रीकान्तिचन्द्र
शर्मणः पुस्तकमिदम् ।

4651.

4529. *The Same.*

Substance, country-made paper. $17 \times 3\frac{1}{2}$ inches. Folia, 90. Lines, 5 on a page. Character, Bengali of the eighteenth century. Appearance, old and discoloured. Complete.

Full of marginal notes of great value.

Last Colophon :—

इत्यमरसिंहकृतौ नामलिङ्गानुशासने सामान्यकाण्डोनाम तृतीयः
साङ्ग एव समन्वितः ।

4652.

5101. *The Same.*

Substance, country-made paper. 18×4 inches. Folia, 2 to 108. Lines, 4 on a page. Character, Bengali of the eighteenth century. Appearance, old and discoloured.

4653.

9555. त्रिकाण्डशेषः । *Trikāṇḍa-śeṣaḥ.*

By Puruṣottama.

Substance, country-made paper. 13×5 inches. Folia, 66. Lines, 8 on a page. Extent in ślokas, 1,056. Character, Nāgara. Date, Samvat 1913. Appearance, tolerable. Complete.

Post Colophon :—

शुभं मत् समत १९१३ ।

Last Colophon :—

इति श्रीपुरुषोत्तम-देव-विरचित-स्त्रिकाण्डशेषाभिधानं कोषः
समाप्तः ।

This is a supplement to Amarakoṣa, treating of such words as were not current in the days of Amara and so not mentioned by him in his Koṣa. The author of the supplement seems to have been the author of the Bhāṣā-vṛtti and lived in the twelfth century in Bengal. He was a Buddhist and the Commentator of his grammar says that he flourished at the Court of Lakṣmaṇa Sena.

See I.O., Vol. II, pp. 280A–80B, No. 993 and the edition made under the order of Colebrooke in 1807 at Calcutta.

4654.

4757. *The Same.*

Substance, palm-leaf. $12 \times 2\frac{1}{4}$ inches. Folia, 4. Lines, 9 on a page. Character, Bengali of the twelfth century. Appearance, old and discoloured.

A mere fragment containing only the beginning. But in this MS. each word is separated from the next by a comma and one set of synonyms from another by a semicolon.

4655.

9647. *मुक्तावली or विश्वलोचनम् ।*

Muktāvalī or Viśva-locaṇam.

By Śrīdhara, the son of Muni-sena.

Substance, country-made paper. $14 \times 6\frac{1}{4}$ inches. Folia, 12. Lines, 23 on a page. Extent in slokas, 1,180. Character, Nāgara. Appearance, tolerable. Incomplete.

This is an incomplete MS. of विश्वलोचन, a synonymous lexicon, to the end of the Dhānta-varga, the words being arranged strictly in an order with the letter of the alphabet at the end in alphabetical order.

A supplement to the Amarakoṣa.

Beginning :—

ॐ श्रीगणेशाय नमः ।

ॐ जयति भगवानास्तां धर्मैः प्रसीदतु भारती
 बह्वतु जगतौ प्रेमोद्गारं तरन्त्वसुभं जनाः ।
 अयमपि मम श्रेयान् गुम्फास्तनोतु मनो मुदां
 किमधिकमितस्त्यक्तावेगा भवन्तु विपश्चितः ॥ १ ॥
 सेनान्वये सकलसत्त्वसमर्पितश्रीः
 श्रीमानजायत कविर्मुनिसेननामा ।
 अ[१]न्वीक्षिकौ सकलशास्त्रमयी च विद्या
 यस्यास वादपदवी न दवीयसी च ॥ २ ॥
 तस्मादभूदखिलवाङ्मयपारदृश्या
 विश्वासपात्रमवगीतलनायकानां ।
 श्रीश्रीधरः सकलसत्त्वविगुम्फातत्त्व-
 पौयूषपाणकृतनिर्ज्वरभारतीकः ॥ ३ ॥
 तस्यातिशायिनि कवेः पथि जागरूक
 धीलोचनस्य गुरुशासनलोचनस्य ।
 नानाकवीन्द्ररचितानभिधानकोषान्
 आकृत्य लोचनमितो[५] यमदीपि कोषः ॥ ४ ॥
 साहित्यकर्मकवितागमजागरूकैः
 आलोकितः पदविदाश्च पुरे निवासी ।
 वर्त्मन्यधोऽथ मिलितः प्रतिभान्वितागां
 चेदस्ति दुर्ज्जनवचो रहितं तदानीं ॥ ५ ॥
 यत्नो ममायमनपायमशेषविद्या
 विद्याधरो परिहृदस्य मतौ नियोज्यम् ।
 त्वत्ता पुनर्विमलकौस्तुभरत्नमन्यो
 लक्ष्मीविनोदरसिको रसिकोऽस्ति धन्यः ॥ ६ ॥
 नागेन्द्रसंग्रहितकोषसमुद्गमध्वे
 नानाकवीन्द्रमुखसूक्तिसमुद्गवेयम् ।
 विद्वद्गङ्गादमरनिर्मितपट्टसूत्रे
 सुक्तावली विरचिता हृदि समिधातुम् ॥ ७ ॥

वीतरागस्य सुरभेर्यशः कुसुमशालिनः ।

अन्तोऽस्मि चरणास्थानं यः पुद्गागत्वमागतः ॥ ८ ॥

खरकादिक्रमादादिनिर्णीतोऽन्तश्च कादिभिः ।

द्वितीयेष्वत्र वर्णोऽस्ति नियमः काद्यनुक्रमात् ॥ ९ ॥

The author Śrīdhara was a Buddhist. His father Muni-sena renounced the world and made the universe the participator of his wealth.

4656.

2584. अमरकोषोद्घाटनम् । *Amarakoṣodghāṭanam*

Kṣīra-svāmī's commentary entitled Amara-koṣod-ghāṭanam.

Substance, country-made paper. 10½ × 4 inches. Folia, 117. Lines, 17 on a page. Extent in ślokas, 8,000 as given at the end of the manuscript. Date, Śamvat 1651. Appearance, old and discoloured. Complete.

Colophon :—

इति श्रीभट्टक्षीरस्वाम्युत्प्रेक्षिते अमरकोषोद्घाटने सामान्य-
काण्डस्ततीयः समाप्तः ॥

Post Colophon :—

सर्वग्रन्थसंस्थाश्लोक ८००० मिति ।

The date and scribe of the MS. :—

नागपुरीय तपोगणराजश्रीचन्द्रकोर्त्तिसूरिवराः तच्छिष्यः हर्ष-
कोर्त्तिसूरिः समलेखयत् स्वार्थे ॥ रूपश्रीजौमुखरसप्तश्रिवर्षे पौषस्य
वज्रलपक्षिणा(?) सोमे सौम्ये चैषा टीका लिखिता पिरं नद्यात् ॥
कल्याणमाला आविर्भवतु श्रीअमरसंघस्य लेखकपाठकवाचकानां
च ॥ श्री ॥ श्री ॥ श्री ॥

See I.O. Catal. No. 952. The commentator was a Kāśmīrian of the 8th Century A.D.

4657.

8745. अमरकोषः सटीका । *Amara-koṣa with ṭīkā.**A commentary on Amara-koṣa.**By Kṣīra-svāmī.*

Substance, country paper. 11×5, 5½ inches. Folia, 32. Lines, 10 on a page. In tripāṭha form to the end of Pātāla-varga. Character, Nāgura. Old. Fresh. Incomplete.

4658.

5579. अमरकोषः टीकासर्वस्वसहितः ।

Amara-koṣaḥ with ṭīkā-sarvasvaḥ.

With Sarvānanda Banerjī's commentary, in tripāṭha form.

Substance, palm-leaf. 14½ × 1½ inches. Folia, 180. In tripāṭha form. Character, Uḍiya of the eighteenth century. Appearance, good.

The commentary begins thus :—

वर्हिणवर्हापौडः शुचिरपरो बालवल्गुभो गोष्ठे ।

मेदुरमुदिरश्यामलवचिरव्यादेष्ट गोविन्दः ॥

मुदेऽसौ घौराणां न गुणलवगव्वाङ्ममपरि-

अमः किञ्चित् स्वार्थस्तदिह विबुधाः क्षन्तुमुचितम् ।

ततो ये सास्त्रया अन्तर्जुमतयो नूतनतया

खलास्तेऽमो ज्ञेयाः गुणिषु पुनरप्यङ्गलिरयम् ॥

अथ टीकासर्वस्वं दशटीकावित्करोत्यमरकोषे ।

+ + + + +

यद्यपि सन्धतिगुणिनः अमस्तथाऽप्यत्र हि मम मौख्यात् ।

ललितं रीति पिकच्छेत् स वाग्जडो जातु किं काकः ॥

तत्रादौ भगवतः सेवायाः परोपदेशेन प्रारिध्यतप्रत्नूहशमनाय धर्मं
वर्णयन्नाह अस्मिन् ।

The commentary has been lately published by T. Ganapati Śāstrī in the Trivendrum Sanskrit Series.

The date of composition is 1159 A.D.

4659.

846. पदचन्द्रिका (अमरकोषव्याख्या) ।

Pada-candrikā (a commentary on Amara-koṣa).

By Rāya-mukṣa.

For the manuscript see L. 1702, and for a list of authorities quoted and consulted by the author see Th. Aufrecht, Zeitsch. d. D. Morg. Ges. XXVIII. p. 109.

4660.

4683. *The Same.*

Substance, country-made paper. $17 \times 4\frac{1}{2}$ inches. Folia, 5. Lines, 10 on a page. Character, Bengali of the nineteenth century. Appearance, fresh.

A mere fragment containing the commentary up to the synonyms of Vidyādhara.

4661.

3526. अमरकोषटीका (मनोरमा) ।

Amara-koṣa-ṭīkā (entitled Manoramā).

Substance, palm-leaf. $16 \times 1\frac{1}{2}$ inches. Folia, 151 by counting. Lines, 4, 5, 6 on a page. Character, Bengali. Date, Śaka 1540. Appearance, old.

The MS. is very old and too much damaged to be handled without further injury to it. The leaves are in disorder and leaf-marks all corroded. Counting from the beginning we get 151 leaves and, in leaf 133B, is the following chronogram of the scribe:—

लिङ्गादिसंग्रहवर्गः ।

शुभमस्तु शकाब्दाः ।

खवेदवाणेन्दुमिति शकि टीकेयं मनोरमा लिखिता नामलिङ्गस्य ।

On the obverse of the last leaf there are two *janma-kundalīs* of the sons of the owner, dated Śaka 1551 and 1562.

4662.

2204. अमरकोषटीका । *Amara-koṣa-ṭīkā*.

Called अभिधानबोधनौ *Abhidhāna-bodhanī*.

By *Lakṣmī-dhara*.

Substance, country-made paper. 9 × 3½ inches. Folia, 56. Lines, 11 on a page. Extent in ślokas, 1,800. Character, Nāgara of the eighteenth century. Incomplete. To the end of the Nānārtha-varga. Worm-eaten and discoloured.

There is only one full colophon in leaf 37B, at the end of the Śūdra-varga :—

इति लक्ष्मीधरविरचिते अभिधानबोधनाख्ये अमरकोषटिप्पणे
द्वितीयो भूमिकाख्यः समाप्तः ।

Beginning :—

ग्रन्थस्तु खेप्सितसिद्धये निबेष्टदेवताभजनमाचष्टे यस्येति ।

4663.

8740. व्याख्यासुधा । *Vyākhyā-Sudhā*.

By *Rāma-bhadrāśrama*.

Substance, country paper. 12½ × 4½ inches. Folia, 118. Lines, 8 on a page. Extent in ślokas, 3,300. Character, Nāgara. Appearance, fresh. Incomplete.

The first kāṇḍa with ṭīkā.

The Colophon :—

इति श्रीरामभद्राश्रमविरचितायाममरटीकायां व्याख्यासुधा-
ख्यायां प्रथमः काण्डः समाप्तः ।

It begins:—

ॐ वल्लवीवल्लभं नत्वा गुरुं भट्टोजिदौक्षितं ।
अमरे विदधे आख्यां मुनित्रयमतानुगां ॥

4664.

8741. *The Same.*

By Bhānuji Dīkṣita, the son of Bhaṭṭoji Dīkṣita under the patronage of Kīrti Siṅha, the Mahārāja-kumar of mḥāīparaviṣaya of the Bāghela territory.

Substance, country-made paper. 13½ × 5 inches. Folia, 13. Lines, 13 on a page. Extent in ślokaś, 675. Character, Nāgara. Appearance, fresh. Incomplete.

On renouncing the world, the author changed his name to Rāmāśrama.

The third kāṇḍa only.

The Colophon runs thus:—

इति श्रीवचेलवंशोद्भवमहौपरविषयाधिप श्रीमहाराजकुमार-
श्रीकौर्त्तिसिंहदेवाज्ञया श्रीभट्टोजिदौक्षितात्मज-भानुजिदौक्षित-
विरचितायां अमरटीकायां आख्यासुधायां तृतीयकाण्डस्य विवरणं ।

4665.

8742. *The Same (with text).*

Substance, country paper. 13 × 5 inches. Folia, 106. Lines, 11 on a page. In tripāṭha form. Character, Nāgara. Dated, Śamvat 1885. Appearance, fresh. Incomplete.

The third kāṇḍa only.

Incomplete from leaf 26 to leaf 131.

4666.

8743. *The Same (with text).*

Substance, country paper. 10½ × 4½ inches. Folia, 51. Lines, 8 on a page. In tripāṭha form. Character, Nāgara. Old. Incomplete.

The second kāṇḍa.

Incomplete, from leaf 125 to the end in leaf 175.
A part of वैद्यवर्ग and शूद्रवर्ग ।

8743A. *The same work.*

Substance, country paper. $11\frac{1}{2} \times 5$ inches. Folia, 17. Lines, 13 on a page. Extent in ślokas, 500. Character, Nāgara. Old. Incomplete.

4667.

942. *The Same (with text).*

Substance, country-made paper. $12\frac{1}{2} \times 6$ inches. Folia, kāṇḍa I has 150 leaves ; II, 391 ; and III, 154. Extent in ślokas, 17,000 (by a statement in the manuscript). Character, Nāgara. Appearance, fresh. Complete.

The manuscript contains the text in the middle and the commentary above and below it.

See I.O. Catal. Nos. 965 to 967, and L. 852.

The name of the clan of the patron of the author has been variously read. Weber read it as Varbala, and Wilson Bundaila or Bundel. All other scholars have read it as Baghela. The present manuscript, too, in the only two colophons it has, reads Baghela. The state Mahiyara of the author's patron is Myhere in the Baghelkhand Agency, as given in Aitchison's Treatises and Sunuds. Bhānuji Dikṣita, son of Bhaṭṭoji Dikṣita, became a Sannyāsī under the name of Rāmāśrama.

4668.

8744. पौयूषाख्या (अमरकोषटीका) ।

Pīyūṣākhyā (a commentary on Amara-koṣa).

By Rāma-kṛṣṇa Dikṣita, the son of Govardhana Dikṣita.

Substance, country paper. 11×5 inches. Folia, 64. Lines, 10 on a page. Extent in ślokas, 1,800. Character, Nāgara. Dated, Samvat 1694. Old. Fresh. Complete.

The third kāṇḍa only.

Composed in Samvat 1694.

The last Colophon :—

इति श्रीगोवर्द्धनदीक्षितस्वरामलक्षणादीक्षितविरचिते अमर-
पौयूषे द्वितीयकाण्डः समाप्तः ।
सम्बत् वेदाङ्गनृपतौ (१६९४) भाद्रे मातुस्तिथौ सिते ।
पौयूषमगमत् पूरुषं रामलक्षणाविनिर्म्मितं ।
निर्म्मेथ रायमुकुटादिपयःसमुद्रं
श्रीरामलक्षणाविदुषा जनतातु (?) तेन
पौयूषमेतदतुलं हितकृद्दधानां
निःकाशितं त्रिभुवने सततंचकास्तु ।

4669.

119. पदार्थकौमुदी । *Padārtha-kaumudī.*

A commentary on Amara-koṣa.

By Nārāyaṇa Cakra-varṭi.

The present manuscript has been described by Dr. Rājendra-lāla Mittra under No. 922.

A commentary on 'Amara-koṣa' by Nārāyaṇa who is later than Rāya-Mukuta (1431) whom he quotes. (See next number).

Post Colophon Statement :—

शुभमस्तु शक्राब्दा १६२७
ऋषिपक्षकलाशके ज्ञेयि पुस्तो सुधीमता
भाद्रे मासि सिते पक्षे पुरुषोत्तमश्रुतया

The authorities quoted are :—

- (1) रन्ति, (2) शब्दार्थव, (3) भागुरि, (4) हारावलि, (5) सर्वात्रुवादी
(6) द्विपक्षकोष, (7) साङ्ग, (8) अजय, (9) रभस, (10) विन्ध, (11) हजानुष,

(12) वाचस्पति, (13) मार्कण्डेयपुराण, (14) शिदाङ्ग, (15) माघ, (16) रत्नकोष, (17) शुभाङ्ग, (18) कौमुदी, (19) साङ्ग, (20) त्रिकायहर्षेय, (21) साहसङ्ग, (22) खामी, (23) रघुवंश, (24) व्यादि, (25) रामायण, (26) वेणीसंहार, (27) कौर्म, (28) गणितचूडामणि, (29) रुद्र, (30) भट्टि, (31) ज्ञानकौहरण, (32) न्यायमाला, (33) कौचकचमक, (34) सुभूति, (35) रायमुकुट, (36) सुवर्णरेख, (37) घातुप्रदीप, (38) अमरमाला, (39) रत्नकोषे लीलाविलासः, (40) पाणिनि, (41) भट्ट, (42) घरणौ, (43) रूप-रत्नाकर, (44) सोमनन्दो, (45) भावपाल, (46) कालिदास, (47) मेदिनि, (48) चाणक्य, (49) सर्वधर, (50) कौककट, (51) वामन, (52) ग्राश्वत, (53) मधुमाधवौ, (54) नैषध, (55) माधव, (56) वासवदत्त, (57) औल्लख, (58) माधवौ, (59) सर्वानन्द, (60) ग्राश्वत, (61) सर्वस्व, (62) अजय, (63) आपिशलि, (64) भावदत्ति ।

4670.

4616. *The Same.*

A commentary on Amara-koṣa.

Substance, country-made paper. 17×3½ inches. Folia, 10. Lines, 8 on a page. Character, Bengali. Date, Śaka 1701. Appearance, fresh.

A fragment, containing the commentary on the *Līṅga-saṃgraha-varga* only.

Before colophon we have in this MS. the date of composition :—

शाके श्रुत्याम्बिवाणामृतकरसहिते इत्यादि “१५७०” ।

Post Colophon :—

ओडदयचन्द्रग्रन्थः खान्दरं पुस्तकम् । शकमान १७०१ ।

4671.

3157. *The San**A commentary on Amara-koṣa.**By Nārāyaṇa Cakra-varṭti here called Pūta-tuṇḍa.*

Substance, country-made yellow paper. 17×3½ inches. Folia, 189.
 Lines, 7 on a page. Extent in slokas, 7,900. Character, Bengali. Date,
 1632 of the Śaka era. Appearance, discoloured. Complete.

Colophon :—

इति पदार्थकौमुद्याममरकोषटीकायां लिङ्गादिसंयमवर्ग-
 प्रकाशः । समाप्तेयं पुस्तिका ।

Post Colophon :—

शुभमस्तु । प्रकाशः ।
 प्राक्ते पक्षे क्षप्रानुतर्कधरणीसंख्ये कुलीरस्थिते
 भानौ वैधववासरे ऽविप्रदे पक्षे दशम्यां तिथौ ।
 आज्ञातो द्विजरामचन्द्रकृतिनस्तर्कादिपञ्चानन
 सैऽषालेखि गदाधरेण सुधिया यत्नात् स्वयं पुस्तिका ॥

At the end of the Svarga-varga, the author gives his
 family name as Pūta-tuṇḍa :—

पूततुण्डजलघोषघौनिधि [जलघेः सुधानिधि]
 रामनामविबुधेन्द्रसूनुना ।
 निर्मितामरकोषपञ्जिकां
 वीक्ष्य सन्तु मुदिता विपश्चितः ॥

Pūta-tuṇḍa is one of the 56 villages which gave
 names to the brāhmanas brought to W. Bengal by Ādi-
 Śura.

The commentary was composed in Śaka 1540, given
 as the current year by the commentator while on the
 section relating to *yugas*.

See L. 922 and I.O. Catal. Nos. 958. 959.

4672.

3410. पदमञ्जरी । *Pada-mañjarī.**A commentary on Amara-koṣa.**By Loka-nātha Śarman.*

Substance, country-made paper. $17\frac{1}{2} \times 3$ inches. Folia, 127. Lines, 11 on a page. Extent in ślokas, 8,300. Character, Bengali of the seventeenth century. Appearance, discoloured. Complete.

For the beginning of the commentary, see I.O. Catal. No. 983. The second introductory verse, as quoted in I.O. Cat., is not in the present manuscript.

The work ends thus :—

इह विस्तरभयार्थे लिङ्गं नाम च नोक्तम् ।

तच्छिष्टानां पूर्ववाङ्मदीनां प्रयोगादवसेयमिति शिवम् ॥

Colophon :—

लिङ्गादि संग्रहवर्गः ।

विशुद्धनानाविधनक्रुद्धं फणीन्द्रविस्तारितगृहभावम् ।

निधाय कर्णे पदमञ्जरीं बुधास्तरन्तु शब्दाम्बुधिमप्रसादम् ॥

इति श्रीलोकनाथशर्मनिर्मितं त्रिकाण्डविवरणं समाप्तम् ॥

4673.

5148. अमरकोषः । *Amarakoṣaḥ.*

(*And Bharata Mallika's commentary called Mugdhabodhinī on Liṅgādi-saṃgraha-varga.*)

Substance, country-made paper. 17×4 inches. Folia, text : 91 + commentary 20. Lines, 5, 9 on a page. Character, Bengali. Date, Śaka 1666. Appearance, old and discoloured.

Amara-koṣa is incomplete, going to the end of Liṅgādi-saṃgraha-varga (leaves 1 to 91). The commentary on Liṅgādi-saṃgraha is complete in 20 leaves.

Colophon to Amara-koṣa :—

इत्यमरसिंहकृतो नामलिङ्गानुशासने सङ्क्षौर्गस्तृतीयः काण्डः
एव समन्वितः । इति लिङ्गादिसंग्रहवर्गः ।

Post Colophon Statement :—

शकाब्दा १६६५ । श्रीहरिः ।

The commentary begins :—

ॐ नमो गणेशाय ।

सलिङ्गसद्भादिकृत्तद्धितसमासजैः शब्दैरिह वर्गे संग्रहः
संक्षेपोक्तिः । सन् प्रत्ययः सन्निष्क्रायामित्यनेन कित्तिजगुप्
इत्यादिना च विहितः ।

Colophon :—

इति लिङ्गादिसंग्रहवर्गः

यं ब्रह्मावरुणोन्द्ररुद्रमरुतः, etc., etc.

4674.

3398. **मुग्धबोधिनी ।** *Mugdha-bodhinī.*

A commentary on Amara-koṣa.

By Bharata Sena or Bharata Mallika.

Substance, country-made paper. $18\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 210. Lines, 12 on a page. Extent in ślokaś, 13,800. Character, Bengali. Date, Śaka 1730. Appearance, fresh. Complete. Well-written and correct.

Colophon :—

जयान्ते तर्कवागीश आद्ये रामयुतश्रौः ।
 तस्यात्मजः शम्भुचन्द्रो लेखयामास पुस्तकम् ॥
 अष्टमुद्रागृहीतेन लिखिता टिप्पणी शुभा ।
 रामस्यान्तप्रसादेन शर्मणा चक्रवर्तिना ॥
 दुर्गायै नमः । गङ्गायै नमः, etc., etc., etc.

See I.O. Catal. Nos. 973-976.

The commentator lived in the middle of the 18th century A.D. I have seen his great grandson Loka-nātha Mallika.

4675.

5162. *The Same.*

A commentary on Liṅgādi-saṃgraha-varga.

Substance, country-made paper. 19×3½ inches. Folia, 18. Lines, 10 on a page. Character, Bengali of the eighteenth century. Date, Śaka 1622. Appearance, discoloured. Complete.

Beginning : -

ॐ नमो भगवते वासुदेवाय ।
 सलिङ्ग । सम्रादौति कृतद्वितसमासजैः शब्दैः इह वर्गे
 संग्रहः संक्षेपोक्तिः ।

End :—

इति नानाग्रन्थदृष्ट्या मुग्धबोधानुसारतः ।
 सामान्यकायव्याख्यानं चक्रे भरतमल्लिकः ॥
 इति हरिहरखानस्यान्ववायप्रस्तुतो
 मुरहरपदसेवासक्तगौराङ्गजातः ।
 अमरविहितकोषं मुग्धबोधानुसारात्
 व्यहृत भरतसेनः पूर्वटीकादिवृष्ट्या ॥

Colophon :—

इति श्रीभरतसेनकृत्या(?) मुग्धबोधलीलानामामरकोषटीका
 समाप्ता ।

Post Colophon Statement :—

कृष्णः शरणां । श्रीहरये नमः । शुभमस्तु प्रकाश्याः १६२२
 तेमिख ४ अग्रहायणा श्रीचन्द्रशेखरदेवशर्माणाः पुस्तकमिदम्
 श्रीरसिकगायेति ख्यातस्य ।

4676.

125. लिङ्गादिसंग्रहटीका । *Liṅgādi-saṅgraha-ṭīkā.**Anonymous.*

Substance, country-made paper. 12½ × 3 inches. Folia, 17. Lines, 8.
 Extent in slokas, 400. Character, Bengali. Date, Śaka 1244. Appearance, fresh. Complete

It is a commentary on the last chapter of Amara-koṣa, and not, as Rājendra-lāla says in L. 926, on a treatise on grammar.

Colophon :—

लिङ्गादिसंग्रहटीका ।

श्रीभक्तमल्लिकार्जुन टीका अत्र लिखिता श्रीतारुकान्तशर्मा
 पुस्तकोऽप्यस्य ॥ सन १२४४ साल २३ आषाढ़ बुधवार शुक्लपक्ष
 तृतीया तिथि अर्थात् शय्यात्रा परदिवस वेला सांद्रतौय-
 प्रहरेर समय समाप्त हइल ।

4677.

5131. लिङ्गादिसंग्रहटिप्पणी ।

*Liṅgādi-saṅgraha-ṭippaṇī.**By Mahamahopādhyaya Rāma-nātha Vidyā-vācaspati.*

Substance, country-made paper. 16 × 3½ inches. Folia, 10. Lines, 7
 on a page. Extent in slokas, 350. Character, Bengali of the eighteenth
 century. Appearance, discoloured. Complete.

Beginning :—

नमो रामेष्टाय ।

सलिङ्गशास्त्रेति । पाणिनिविरचितचन्द्रप्रभृतिभिर्यानि प्रणी-
तानि तत्सहितैः सन्नादिजैः प्रत्ययैः केवलस्य प्रत्ययस्यासम्भवात्
सन्नादिजप्रत्ययान्तैस्त्रिकीर्षादिशब्दैस्तथा कृतप्रत्ययजैः समासजैश्च
शब्दैः वाङ्मयेन पूर्वमनुक्तेः अयं संग्रहः ।, etc.

Colophon :

महामहोपाध्यायश्रीरामनाथविद्यावाचस्पति-भट्टाचार्यविरचि-
ताया लिङ्गादिसंग्रहस्य टिप्पण्याः कतिपयार्थः समाप्तः ।

Post-Colophon :—

लिखितं श्रीमहेशचन्द्रशस्त्रिणा सप्तदशवर्षसमये चण्डिकाकायां
स्थित्वा । चौरस्य विस्मयम् ।

4678.

4004. *The Same.*

Substance, country-made paper. 19×3½ inches. Folia, 86 to 214.
Lines, 8 on a page. Character, Bengali of the eighteenth century. Ap-
pearance, discoloured and worn-off.

From the middle of the Pātāla-varga to the end of
the Brahma-varga.

The colophon of the Brahma-varga runs :—

इति रामनाथविद्यावाचस्पतिकृते ब्रह्मप्रधानो वर्गः ।

In the colophon of the Bhūmi-varga the commenta-
tor is styled Mahāmahopādhyāya.

203A, इति महामहोपाध्याय-श्रीरामनाथविद्यावाचस्पतिभट्टाचार्य-
विरचिते त्रिकाण्डशस्त्ये द्वितीयकाण्डे भूमिवर्गः ।

4679.

3896. *The Same.*

By Raghu-nātha Cakra-vartī.

Substance, country-made paper. $17\frac{1}{2} \times 3$ inches. Folia, 34 to 146. Lines, 6 on a page. Character, Bengali. Date, Saka 1695. Appearance, old, mouse-eaten and discoloured.

Incomplete at both ends, from the middle of Svarga-varga to the end of Manuṣya-varga.

Colophon :-

इति रघुनाथचक्रवर्त्तिकृतायाममरटीकायां षड्वर्गविवरणं
समाप्तम् ।

Post Colophon :—

शकाब्दाः १६९५ ते २४ श्रे भाद्र ।

4680.

3524. **अमरकोषकौमुदी ।** *Amara-koṣa-kaumudī.*

A commentary on the Amara-koṣa.

By Nayanānanda Śarmā.

Substance, country-made paper $18 \times 3\frac{1}{2}$ inches. Folia, 17 by counting. Lines, 11 on a page. Character, Bengali of the eighteenth century. Appearance, old and discoloured.

A mere fragment containing only the beginning of the commentary. Even the Svarga-varga is not complete.

See I.O. Catal. No. 982.

4681.

3503. **रत्नमाला ।** *Ratna-mālā.*

A commentary on Amara-koṣa.

By Ratneśvara Cakra-vartī, son of Ramā-nātha Cakra-vartī.

Substance, palm-leaf. $17 \times 1\frac{1}{2}$ inches. Folia, 144. Lines, 4 on a page. Character, Bengali of the nineteenth century. Appearance, fresh.

From the beginning of the Pura-varga to the Manuṣya-varga which is very nearly complete. Unique.

Colophon in leaf 16B :-

इति रमानाथशर्मात्मजश्रीरत्नेश्वरचक्रवर्त्तिविरचितामरकोष-
टीकायां परवर्गविवरणम् ।

4682.

1617. अमरोद्योतः । *Amaroddyotah.*

By Puruṣottama Tarkālaṅkāra.

Substance, country-made yellow paper. 15×3 inches. Folia, 184
lines, 6 and 9 on a page. Extent in ślokas, 6,600. Character, Bengali.
Appearance, very old. Complete.

Post Colophon :-

अमरुद्योतवाङ्माला पुरुषोत्तमगुम्फिता ।
भूषास्त्वमरमिहस्य सन्तु पादाम्बुजेऽर्पिता[ः] ॥
गिगीशमेवा तु दिशा समेधितो
दिशं प्रकाशयामरसिंहसत्कृता
उदेतु सन्मानसघौसरोजिनौ
मुदेऽमरुद्योत उदर्कभानुवत् ॥

Last Colophon :—

इति श्रीपुरुषोत्तमतर्कालङ्कारकृतामरुद्योते ।
लिङ्गादिसंग्रहाख्यो दुर्गा वर्गः प्रकाशितः श्रव्या ॥

It is a commentary on the 'Amara-kōṣa' by Puru-
ṣottama Tarkālaṅkāra: It is a unique commentary un-
known to Aufrecht.

It begins :—

वन्दे वन्दारकानन्दकन्दकुन्देन्दुसुन्दरम् ।
दन्दभूकाङ्गकुन्देव दास(?)मन्दारपादपः ।

किम्बानुसन्ति(?) कति कामदुष्ठा उपाया
 वायादयो वज्रविधार्थसमुद्रकल्पाः ।
 यत्नस्तथापि मम सारपरिग्रहाय
 त्यक्त्वा सुधां सुमनसो न पिबन्ति सिन्धुम् ॥
 एषा वर्णितशेषा मनसि न केषान्तनोतु मोदं ।
 श्रीपुरुषोत्तमतर्कालङ्कारनिर्मिता टीका ॥
 एषोऽर्थैकतविशेषः परिमलशेषस्तु न केषां तनोतु न मोदं ।
 श्रीपुरुषोत्तमतर्कालङ्काररुक्तोऽमरद्योतः ॥

Authorities consulted :—

कादम्बरौ ; 2A, कौर्मपुगणः ; 3A, कालिकापुराणः ; 3B, महिम्नः-
 स्तवः ; 5A, रत्नकोषः ; 6A, अमरमाला ; 6B, त्रिकाण्डशेषः ; 10A, हिरूप-
 कोष, खामी ; 10B, शब्दार्णवः ; 25A, चान्द्राः ; 26B, आगमः ; 32A, लैङ्गे,
 विष्णुपुराणे ; 49B, विश्वः ; 50A, जिनेन्द्रः, चान्द्रः, कालापः ; 65A, रघुः ;
 75B, मेदिनी ; 78B, रुद्रः ; 105B, त्रिकाण्डः ; 131B, भागुरिः ; 132A,
 रभसः ; 149B, धरणी ; 159A, अजयः ; 159B, भरतः ; 164B, माधवी ;
 165A, हलायुध ।

4683.

9938. अमरकोषः सटीकः ।

Amara-koṣa, with a commentary.

Substance, country-made paper. 12×4 inches. Folia, 39. Lines, 9
 on a page. In tripāṭha form. Character, Nāgara. Appearance, fresh.

From the Bhūmi-varga to a portion of the Vanau-
 ṣadhi-varga.

4684.

7994. अमरकोषटीका । *Amara-koṣa-ṭīkā.*

(*Anonymous.*)

Substance, country-made paper. 17½×4 inches. Folia, 56. Lines,
 10 on a page. Character, Bengali of the seventeenth century. Appear-
 ance, old, discoloured and worn-out.

From *Svarga-varga* to *Manuṣya-varga*.

Beginning :—

ॐ नमो गणेशाय ॥

ॐ अहममामि संस्कृत्य स्वार्थं सूक्तानि सूग्भिः ।

मन्त्रिष्य नामलिङ्गानुशासनं विष्टगोम्यहं ॥

ग्रन्थारम्भे विघ्नविघ्नाय अभिमतदेवतासंकीर्तनेन पराहितोप-

देशेन च पुण्यसम्पदौ समर्जयन् ग्रन्थस्तदाह यस्येति ॥

Svarga-varga ends in 22B (स्वर्गप्रधानो वर्गः स्वर्गवर्गः)

Pātāla-varga ends in 28B (पातालप्रधानो वर्गः पातालवर्गः)

Bhūmi-varga ends in 29B (भूमिप्रधानो वर्गः भूमिवर्गः) and so on to the Manuṣya-varga.

4685.

8747. अमरकोषः मटीकः ।

Amara-koṣa with a commentary.

Substance, country paper. 10½ × 5 inches. Folia, 188. In tripātha form. Character, Nāgara. New. Incomplete.

Amarakoṣa with a commentary from -

(1) 5 to 40 leaves. (2) 1 to 50 leaves. (3) 1 to 25 leaves. (4) 65 to 95 leaves. (5) 69 to 81 leaves. (6) 18 to 38 leaves. (7) 40 to 53 leaves.

4686.

8746. अमरकोषटीका । *Amara-koṣa-ṭīkā.*

Substance, country paper. 12½ × 5 inches. Folia, 41. In tripātha form. Character, Nāgara. Fresh. Incomplete.

The second kāṇḍa. Leaves 1-41.

4687.

5086. पञ्चायतनौघाख्या । *Pañcāyatana-vyākhyā.*

Substance, country-made paper. 17 × 3¼ inches. Folia, 5, of which the first is missing. Lines, 8 on a page. Character, Bengali of the eighteenth century. Appearance, old and discoloured. A fragment.

Every leaf of the MS. is marked Pañcāyatani-vyākhyā on the right hand side.

It is a fragment of a commentary on Amara-koṣa, called Pañcāyatani, as it gives five different interpretations of the opening verse.

4688.

10523. विश्वप्रकाशः । *Viśva-prakāśaḥ.*

By Maheśvara.

Substance, country-made paper. $9\frac{1}{2} \times 4$ inches. Folia, 115. Lines, 9 on a page. Extent in ślokas, 2,300. Character, Nāgara. Date, Samvat 1809. Appearance, discoloured. Complete.

Last Colophon :—

इति श्रीसकलवैद्यराजस्य परमेश्वरस्य श्रीमन्महेश्वरस्य कृतो
विश्वप्रकाशे द्वितीयः परिच्छेदः सम्पूर्णः ॥

Post Colophon :—

संवत् १८०९ वर्षे भाद्रपदे शुक्ल १२ मंगलं ॥

A homonymic dictionary, compiled in A.D. 1111, well known and often noticed. See Oxf. No. 428, I.O. Catal. No. 1000 and L. 1581.

4689.

754. *The Same.*

For the MS. see L. 1581 and for the work, H.P.S. Nep. Cat., Vol. II, pp. 106-110.

Leaves 69 to 78 are missing.

Post Colophon :—

ग्रन्थः संख्या २२४० । श्रीभवानीशङ्करार्पणमस्तु शके १६१९
ईश्वर नाम संवत्सरे पौष शुद्धनवम्यां इन्द्रवासरे तद्विवर्ति अष्टमे
इत्यष्टमनाम्ना मेरुभट तस्य कनिष्ठस्तनुना गदाधरेण लिखितं
श्रीवरदोऽस्तु ॥

4690.

7224. अभिधानचिन्तामणिः । *Abhidhāna-cintāmaṇiḥ.**The first or synonymous part of Hemacandra's dictionary
(Haima Kosha).*

Substance, country-made paper. $10\frac{1}{4} \times 4\frac{1}{2}$ inches. Folia, 53. Lines, 15 on a page. Character, Jaina Nāgara. Date, Samvat 1769. Appearance, discoloured. Complete. A beautifully written manuscript.

Colophon :—

इत्याचार्यश्रीहेमचन्द्रविरचितायां अभिधानचिन्तामणौ नाम-
मालायां सामान्यकाण्डः षष्ठः समाप्तः । तत्समाप्तौ समाप्ता चेयं
श्रीमद् अभिधानचिन्तामणि-नाममाला ।

Post Colophon :—

संवत् १७६९ वर्षे फाल्गुनमासे शुक्लपक्षे नवमीतिथौ अर्कवासरे
लिखितमिदं पुस्तकं पूज्यह्रीरञ्जीकीपरतर्क गङ्ग मांझिम् ।

Well known and often printed in India and Europe.

See I.O. Catal. No. 1004.

4690A.

6614. *The Same.**With an Avacūri.*

Substance, country-made paper. $11\frac{1}{2} \times 5\frac{1}{4}$ inches. Folia, 145. In tripāṭha form. Character, Nāgara of the eighteenth century. Appearance, discoloured. Complete.

Last Colophon :—

इत्याचार्यश्रीहेमचन्द्रविरचितायां सामान्यकाण्डः षष्ठः ॥ सूत्र-
ग्रंथ १६२१ ॥

Last Colophon to the Avacūri :—

षट्काण्डावचूरीः समाप्ता ॥

Post Colophon :—

शुभं भवतु ॥ कल्याणमस्तु ॥ लेखकवाचकयोः शुभं कल्याणं
भूयते भवतु ॥

4691.

1733. *The Same.*

Substance, country-made paper. 11 × 4 $\frac{3}{4}$ inches. Folia, 155. Lines, 8 on a page. Extent in slokas, 2,772. Character, Nāgara. Appearance, fresh. Complete in six kāndas.

See I.O. Catal. No. 1004, p. 283A. Often printed in India. A critical edition at St. Petersburg, 1847.

4692.

748. अनेकार्थसंग्रहः । *Anekārtha-saṃgrahaḥ.*

By Hema-candra.

For the manuscript see L. 1587.

Leaf 2A :—

इत्याचार्यहेमचन्द्रविरचिते अनेकार्थसंग्रहे एकस्वरकाण्डः
प्रथमः ।

Leaf 32A :—

इत्याचार्यहेमचन्द्रविरचिते अनेकार्थसंग्रहे द्विस्वरकाण्डो
द्वितीयः ।

Leaf 72 :—

० त्रिस्वरकाण्डः समाप्तः ।

After 72 begins a separate pagination.

17A, ० चतुस्वरकाण्डः समाप्तः ।

20A, ० पञ्चस्वरकाण्डः सम्पूर्णः ।

20B, in the first line षट्स्वरकाण्डः षष्ठः समाप्तः ।

Then begins Avyaya-kāṇḍa :—

अथाव्ययानि वक्ष्यन्ते प्राग्वदेव स्वरक्रमात् इत्यादि

So Rājendra-lāla's statement “अथयकाण्डस्य आदौ खण्डितं” is not correct.

The last colophon :—

इत्याचार्यहेमचन्द्रविरचितेऽनेकार्थसंग्रहे ऽथयानेकार्थकाण्डः
सप्तमः समाप्तः ।

It ends :—

अनेकार्थान् समीक्ष्यान्यान् आद्यन्ते मातृकाक्रममात् ।
शब्दा अनेके संबद्धाः सुधियां सुखबुद्धये ॥
महेश्वरो जगत् कर्त्ता विदुषामुपकारतः ।
+ + + मम ग्रन्थं प्रवर्त्तयतु सर्व्वतः ॥

4693.

7999. *The Same.*

*With a commentary called Anekārtha-kairavākura-
kaumudī.*

By Hemacandra.

Substance, country-made paper. 10½ × 4½ inches. Folia, 80. Lines, 15 on a page. Character, Juna Nāgara of the eighteenth century. Appearance, old and repaired. Incomplete at the end.

Beginning :—

परमात्मानमानस्य निजानेकार्थसंग्रहे ।
वक्ष्ये टीकामनेकार्थकैरवाकरकौमुदीं ॥
विश्वप्रकाशशास्त्रतरुभसामरसिंहमखवज्रयाणां (?) ।
ब्याडिधनपालभागुरिवाचस्पतिषादवादीनां ॥
शास्त्राणि वीक्ष्य शतशो धन्वंतरिनिर्मितं निघट्टं च ।
लिंगानुशासनानि च क्रियतेऽनेकार्थटीकेयं ॥
लिंगानुशासनेऽस्माभिवर्णितो लिङ्गनिर्णयः ।
अतो न ग्रथितः सूत्रे ग्रंथगौरवभोरुभिः ॥

... ..

अथ ग्रंथारम्भे सूत्रकारः शिष्टसमयपरिपालनाय प्रत्यह्वृहोपशान्तयेऽभि-
धेयप्रयोजनसंबंधप्रतिपादनाय च समुचितेष्टदेवतानमस्कारपूर्व्वकमुपक्रमते ।

(Text) ध्यात्वाहृतः कृतैकार्यशब्दसंदोहसंग्रहः ;

एकस्वरादिषट्काद्या कुर्वेऽनेकार्यसंग्रहं ॥

The second or homonymous part of Hemacandra's dictionary, arranged in six parts.

5A, इत्याचार्य श्रीहेमचन्द्रविरचितायामनेकार्यकैरवाकर-कौमुदीत्यभिधानायां खोपज्ञानेकार्यसंग्रहटौकायां एकस्वराकाण्डः प्रथमः समाप्तः ॥ ६०३ ॥ अहं । अथ द्वितीयं द्विस्वराकाण्डमारभ्यते । तत्रादौ कान्ताः ।

The second kāṇḍa ends abruptly.

4694.

8748. शेषसंग्रहसारोद्धारः ।

Śeṣa-saṃgraha-sāroddhārah.

(A part of *Abhidhāna-cintāmaṇi.*)

By Hema-candra.

Substance, country paper. 9½ × 5 inches. Folia, 18. Lines, 8 on a page. Extent in ślokas, 275. Character, Nāgara. Date, 1901. New. Complete.

The last colophon runs thus :—

इत्याचार्यहेमचन्द्रविरचितायां अभिधानचिन्तामणिवृत्तम-
मालायां शेषसंग्रहसारोद्धारः समाप्तः । श्रीसंवत् १९०१ अधिक-
आवण कृष्ण ४ शुक्रवासरं शुभं ।

It begins :—

प्रणिपत्याहृतः सिद्धसांगशब्दातुशासनः ।

शेषाख्यनाममालायां नामानि प्रतनोम्यहं ॥

4695.

3050. विविक्तनामसंग्रहः । *Virikta-nāma-saṃgrahah.*

By Bhānu-candra Gaṇi, pupil of Sūra-candra.

For the MS. and the work see L. 4015. It gives the derivations of the words in Hema-candrācārya's Nāma-

samgraha. It was originally intended for the author's pupils, Bhāvacandra and others. The author was decorated with the title of Upādhyāya by Ākabbara Jallāladina.

4696.

1734. **नाममाला ।** *Nāma-mālā*

(otherwise called *Sāradā-nāma-mālā*).

By Harṣa Upādhyāya.

Substance, country-made paper. $10\frac{3}{4} \times 4\frac{1}{2}$ inches. Folia, 25. Lines, 9 on a page. Extent in ślokas, 840. Character, Nāgara. Date, Samvat 1869. Appearance, fresh. Complete in three kāndas.

Colophon :

इति श्रीहर्षउपाध्यायविरचितं सार[दा]भिधेयनाममाला
द्वितीयकाण्ड समाप्ताः ।

Post Colophon :

संवत् १८६९ मार्गशीर्ष द्वितीयायां भद्रवारेण लेखनं पुस्तकं
श्रीगिरिधरलालस्य लेख्याः जीवनसम्मोहो १ प्रोद्धितं गमचन्द्रेण
गिरिजेश्वरार्पणम् १ ।

There are altogether 433 verses.

The last verse :

अस्या[] श्रीनाममालायां हर्षकौर्त्तिकवेः(वै) कृतौ ।
संक्षिप्तमात्रप्रकारेण त्रयः काण्ड[ः] प्रकीर्त्तिता[ः] ॥

Beginning :—

प्रणम्य परमात्मानं सच्चिदानन्दमौश्वरम् ।
ग्रन्थाम्यहं नाममालाः सालामिव मनोरमाः ॥

सरस्वतीनाम ।

वाग्देवी शारदा ब्राह्मी भारतौ गौ[ः] सरस्वती ।
हंसयाना ब्रह्मपुत्री सारदा वग्दास्तु न[ः] ॥

गणेशनाम ।

विनायकः पर्युपाणि[:] विघ्नराजो गजाननः ।

दैमातुर एकदन्तो लम्बोदरगणाधिपः ॥

गौरौसुतश्च हेरम्बस्तथामृषकवाहनः ।

कार्यारम्भेषु सर्वेषु सिद्धिबुद्धिप्रदोऽस्तु स ॥

End :—

आदेसदीघा (?) नाम ।

प्रत्यादिष्टं प्रतिक्षिप्तं निरस्तं नुमनौष्ठितम् ।

पाठनाम ।

पठनं पाठनं पाठो शास्त्रपाठस्तथैव च ॥

4697.

3741. हारावली । *Harāvalī*.

By Puruṣottama.

Substance, country-made paper. 15 × 2½ inches. Folia, 16. Lines, 5 on a page. Character, Bengali. Date, Saka 1591. Appearance, worn-out. Complete.

Colophon :—

इति महाशाब्दिकश्रीपुरुषोत्तमदेवविरचित हारावली समाप्ता ।

Post Colophon :—

लिपिरेषा श्रीमतो जगन्नाथदेवशर्मणः । शक १५९१ तै ५

मार्गशीर्षस्य ।

A Sanskrit dictionary of uncommon words. See L. 531 and I.O. Catal. No. 1020.

The work has been printed repeatedly in India.

4698.

2830. *The Same.*

By Puruṣottama Deva.

Substance, country-made paper. 19 × 5 inches. Folia, 12. Lines, 7 on a page. Character, Bengali. Appearance, discoloured. Complete. Ink failing.

A well-known Sanskrit dictionary placed by Dr. Wilson in the tenth or eleventh century. For the beginning and the end of the work see L. 531. Repeatedly printed in India.

Puruṣottama appears to be the same as the author of Bhāṣāvṛtti and Trikāṇḍa-śeṣa and he adorned the Court of Lakṣmaṇa Sena, the last Hindu king of Bengal, in the end of the 12th Century A.D.

4699.

9312. मेदिनीकोषः । *Medinī-koṣaḥ*.

By Medinī-kara.

Substance, country-made paper. 10 × 4 inches. Folia, 7. Lines, 13 on a page. Extent in ślokaś, 230. Character, Nāgara. Appearance, tolerable. Incomplete. Written in a beautiful hand.

To the end of the Kānta-varga.

The MS. of *Deśāvali-vivṛti* in the Sanskrit College Library says that Medinī-kara the author, the son of Prāṇa-kara, was the founder of the city of Medinī-pura in Bengal in probably the thirteenth century A.D. when Bengal was a Province of Delhi and Orissa was independent and included the border district of Medinī-pura in it. Medinī-kara was a governor under the Gaṅga kings of Orissa.

See I.O. Catal. No. 1024.

4700.

4496. *The Same.*

Substance, country-made yellow paper. 12½ × 4 inches. Folia, 174. Lines, 6 on a page. Character, Bengali. Date, Śaka 1746. Appearance, fresh. Complete.

Last Colophon :—

इति मेदिनीकररुतानेकार्थकोषः समाप्तः ।

Post Colophon Statement :—

शुभं भूयात् । श्रीहाराधनशर्मा लिखितोऽयं कोषः ।
श्रीशिवः । शकाब्दा १७८६ । संवत् १८८१ । चैत्रस्याष्टाविंशति-
दिवसे सम्पूर्णोऽभवत् ।
श्रीश्रीमन्महादेवो जयति ॐ ॥

4701.

4426. *The Same.*

Substance, country-made paper. $16\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 110. Lines, 7 on a page. Character, Bengali of the nineteenth century. Appearance, fresh. Complete.

4702.

3541. *The Same.*

Substance, palm-leaf. $17 \times 1\frac{1}{2}$ inches. Folia, 149. Lines, 3, 4 on a page. Character, Bengali. Appearance, worm-eaten. Complete.

4703.

2823. *The Same.*

Substance, country-made; yellow paper. $19\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 3. Lines, 7 on a page. Character, Bengali in a modern hand. Appearance, fresh.

A fragment of the well-known homonymous dictionary.

4703A.

10458. **रत्नकोशः ।** *Ratna-kosah.*

Substance, country-made paper. $5\frac{1}{2} \times 3$ inches. Folia, 38. Lines, 5 on a page. Extent in ślokaś, 288. Character, Jaina Nāgara of the nineteenth century. Appearance, fresh. Complete.

Enumeration of things of definite numbers. For a work of similar nature see Oxf. 352A.

Beginning :—

रत्नकोशं वस्तुविज्ञानं व्याख्यास्यामः ।
सर्वशास्त्रमयं रम्यं सर्वशास्त्रप्रकाशकम् ।
अल्पग्रन्थं सुबोधार्थं रत्नकोशं समभ्यसेत् ॥

तत्र प्रतेन सूत्राणां संग्रहः ॥

यथा त्रीणि भुवनानि त्रिविधलोकस्थानानि । त्रिविधा
भूमिः । त्रिविधाः पुरुषाः । त्रयः पदार्थाः । चत्वारः पुरुषार्थाः ।
षट्त्रिंशद्भ्राजवंश्याः । सप्ताङ्गं राज्यं , etc., etc.

6A, षट्त्रिंशद्भ्राजवंशाः ॥

सूर्यवंशः । सूर्यवंश । सोमवंश । यादव । कर्दम ।
परमाइ । द्रक्षक । कुरु । चाङ्गव्यान । चालुक्य । स्फिटक ।
शिलार । संधवा । चापो । घुट । प्रतीहार । लडुक ।
राष्ट्रकूट । टाकवंश । कर्कटवंश । केटपालवंश । चंदेल ।
गुडिल पुत्र । पोतिक । मोरिक । संक्रान्तक । धामपाल ।
अनंग । निकुंभ । दाहिम । कालमख । दधिपक । हूण ।
हरिपाटु । छाड़ा । मोरय । दार्भिक । डौडिकाश्व ।

(But by actual counting we get 37 names of royal families.)

15A, चतुरशीतिदेशः ।

पूर्व अङ्गज गौड़ । कान्यकुब्ज । कलिङ्ग । गाल्ल । बङ्ग ।
बङ्गाल । कुरंग । राठ । वरेन्द्रौ । यामुन । सत्तपार ।
अन्तर्वेद । मध्यकुरु । प्रहरल । कामरूप । औठ । पोड ।
पांचन । सूरसेन । जालंधर । लोहित । पश्चिम । थल ।
वालभ । सौराष्ट्र । कुंकुण । लाट । श्रीमाल । अर्जुद ।
मेदपाट । मारु । कच्छ । मालवा । अवन्ती । पारियात्र ।
काम्बोजा । तामलिष्ठा । क्षिप्रत । शिकट । सावरी । वाक-
राण ।

उत्तर । गुर्जर । सिन्धु । कोकन । नेपाल । हज्जा ।

तुल्यकाय । ताजिक । वर्वर । षस । कौट । कास्मीर ।
 घल्हेर ? । हिमाचल । लोहपुर । स्त्रीराधाधदक्षिण ।
 पतय (?) । मल्ल । सिंहल । पांडु । कौशल । तामल ।
 अन्ध । विंध । कर्णाट । द्रविड । औपर्वत । विराट ।
 विदर्भ । लांजी । तापी(यी)तट । महाराष्ट्र । आभीर ।
 नर्म(र्व)दातट । कामाख्या । कठे । पांथितिकं । वाउद्वी ॥
 देशाश्चेति ॥

End :—

पंचविध प्रभुत्वं । ज्ञानं । दानं । स्थानं । अभय ।
 प्रभुत्वं चेति ॥

Colophon :—

इति अतिवस्तुविज्ञाने रत्नकोशे सूत्रनिर्देशो व्याख्यातः ॥

4704.

8990. अभिधानचन्द्रिका । *Abhidhāna-candrikā*.

By Miśra Bhīma-sena.

Substance, country paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 42. Lines, 11
 on a page. Extent in ślokas, 1,100. Character, Nāgara. Dated, Samvat
 1740. Old. Fresh.

Complete in 51 leaves of which 16-20, 37, 47-49 are
 missing.

It begins thus :—

ब्रह्मेशानसुरेन्द्रवन्दितपदं नीलाम्बुदश्यामलं
 रत्नोद्भासिकिरौटकुण्डलधरं कोदण्डवाणैर्युतं ।
 भक्तिप्रह्वजनेषु भूरिहृत्पया स्मेरागनाम्नं सदा
 सौतालम्बावायुसूनुसहितं श्रीरामचन्द्रं भजे ॥ १ ॥
 गुरुचरणयुगं प्रणम्य मूर्द्धा जडताध्वान्तविनाशने पटीयः
 विविधं मतिविकाशनेकहेतुं क्रियते खल्वभिधानचन्द्रिकेयम् ॥

See Ulwar 1225, Extr. 279.

It is more a dictionary of medical terms than anything else.

Bhīma-sena as a grammarian is quoted by Rāya-mukūṭa and by Padma-nābha.

4705.

1252. शब्दकल्पद्रु । *Śabda-kalpa-dru.*

Otherwise called केशवनिर्घण्टु । *Keśava-nirghaṇṭu.*

By Keśava.

Substance, country-made paper. 11½ × 5 inches. Folia, 113. Lines, 8 to 9 on a page. Extent in ślokaś, 2,825. Character, Nāgara. Appearance, very old and worn-out. Incomplete at the end.

For the beginning of the work see Burnell 48B and Oxf. 189.

According to Burnell the author consults Kātya, Vācaspati, Vyāḍi, Bhāguri, Anīara, Maṅgala, Sūhasēnika, Maheśvara and others.

This is a copious, classified vocabulary, having 27 sections, divided into three kāṇḍas भु, भुव, भू, after the fashion of Amara-kośa. It is a modern, but very rare work, usually going by the name Keśava-nirghaṇṭu. (See *Infra*.)

4705A.

6626. *The Same.*

By Keśava Vyāsa.

Substance, country-made paper. 11½ × 5 inches. Folia, 167. Lines, 13 on a page. Extent in ślokaś, 4,200. Character, Nāgara. Date, Saṃvat 1721. Appearance, fresh. Complete.

See the previous number.

This is the author's copy dated Saṃvat 1721.

The work ends :—

कल्पद्रौ केशवकृते फलिते नाम सत्फलैः ।

स्त्यादीनां सर्वलिङ्गानां प्रकांडः सिद्धिमागतः ॥

(Common to every section.)

इतीह शब्दकल्पद्रव्यासकेशवनिर्मितः ।

भुर्भुवः स्वस्त्रिभिः काण्डैः संप्राप्तः सिद्धिसुत्तमां ॥

भ्रांतेः पुरुषधर्म्मत्वं पांशुमत्त्वं क्षितेरिव ।

तच्छोधं लेखलोपाद्यैः स्नागारमिव पण्डितैः ॥

अमेयानेन मे देवो दक्षिणामूर्त्तिरीश्वरः ।

विबुधैः सकलैः सार्द्धमनुकूलोस्तु मे विभुः ॥

विक्रमात् पारसीकाब्दे याते ॐ आवशोऽसिते (?)

भूतार्कपुष्पभे काश्यां लेखितो लिखितो खिलः ॥ (?)

Post Colophon :—

संवत् १७२१ वर्षे प्रथमश्रावणकृष्णचतुर्दश्यां रविवासरे

काशीनिवासिना केशवव्यासेन कल्पद्रुनाममालाख्यो ग्रंथः ।

श्रीरस्तु ॥ सर्वजगतः ॥

पुराणपुरुषं देवं श्रीशं विश्वेश्वरं विभुं ।

अनेकमेकं सकलं निष्कलं तमुपास्महे ॥

लिखितो लेखितश्च ।

ग्रंथसंख्या ४२०० श्रीगुरुचरणभ्यो नमः ॥

कल्पद्रौ नाममालायां खखाश्लक्ष्मिताः किल ।

द्वात्रिंशदक्षरश्लोकसंख्या ज्ञेया मनीषिभिः ॥

श्रीरस्तु ॥

4706.

4766. नानार्थशब्दकोषः । *Nānārtha-śabda-koṣaḥ.*

Substance, Nepalese paper. 10½ × 3 inches. Folia, 111. Lines, 6, 5 on a page. Character, Newari of the eighteenth century. Appearance, discoloured and worm-eaten. Very nearly complete. Breaks off in the middle of the Yānta-varga.

Beginning :—

ॐ नमो हरिहराभ्यां ।

पातु वो मदकालिम्ना धवलिम्ना(व) रदस्य च ।

गङ्गायमुनयोः सङ्गं वहन्निव गजाननः ॥

वृषाङ्गाय नमस्तुभ्यं यस्य मौलिविलम्बिनी ।

जटावेष्टनजां शोभां विभावयति जाह्नवी ॥

पूर्वार्थार्थद्वयैर्वीक्ष्य शब्दश्रास्त्रं निरूप्य च ।

नानार्थशब्दकोषोऽयं लिङ्गभेदेन कथ्यते ॥

प्रायशो रूपभेदेन विशेषणावशात् कश्चित् ।

स्त्रीपुंनपुंसकं ज्ञेयं विशेषोक्तेस्तु (च) कुत्रचित् ॥ इत्यादि ।

4707.

3856. **ल्याद्यन्तकोषः ।** *Lyādyanta-koṣaḥ.*

By Hṛdaya.

Substance, Nepalese paper. 11 × 2½ inches. Folia, 80, the eight leaves at the beginning have lost their leaf-marks by corrosion, being very much damaged and worm-eaten. Then we got the leaves marked 11, 14 and 15, then 18 to 80 of which 33, 36, 51 and 58, 76 are missing. Lines, 8 on a page. Extent in ślokaś, 19,000. Character, Newari of the seventeenth century. Appearance, old, discoloured and worm-eaten. Incomplete both ends.

Colophons :—

24B, इति द्विजवर श्रीहृदयविरचिते ल्याद्यन्तकोषे लिङ्गः काण्डः प्रथमः समाप्तः ; 29B, नपुंसकप्रकरणं द्वितीयं समाप्तम् ; 41A, इति स्त्रीलिङ्गप्रकरणं द्वितीयः समाप्तः ;

There is no colophon to the puṁliṅga-prakarana, which ends in 47B after which we get the following :—

उक्ताः खरान्ताः स्त्रीलिङ्गा इदानीं यज्ञनान्ता उच्यन्ते ; 62B, इदानीं सर्वनामा उच्यन्ते ।

The manuscript comes abruptly to an end, while dealing with the declension of the pronouns.

4708.

4833.

Substance, palm-leaf. $11\frac{1}{2} \times 2\frac{1}{4}$ inches. Folia, 1 to 66, of which the following leaves are missing : 5, 7, 55, 58, 59, 62, 64 and 65. Character, Maithila. Appearance, old and discoloured.

Written in two different hands, the first hand wrote only up to 6A and the second the rest.

The manuscript contains neither the name of the work nor that of the author. It gives different meanings of words arranged in the main in the order of the initial vowels and consonants and of the final consonants.

The object of the work :—

स्वरकाद्यादिकाद्यन्ता अनेकार्था यथाक्रमम् ।
दृष्टान्तेन निवध्यन्ते भिन्नाद्यन्ताश्च केचन ॥

Then begins the work :—

अर्कोऽर्कपर्वे स्फटिके विडोऽसि दिवाकरे ।
अलर्को धवलार्के स्यात् रोगोन्मादितकुङ्कुरे ॥
कोकिले ऽलसको भेके मधूके पद्मकेऽशरे ।
अंशुकं श्लक्ष्णवस्त्रेऽपि वस्त्रमात्रोत्तरीययोः ॥

After the last colophon इत्यव्ययवर्गः, we have the well-known verse of Bhavabhūti : ये नाम केचिदिह नः प्रथयन्त्यवशां, etc., etc.

4709.

760. शौघबोधिनी नाममाला ।

Śīghra-bodhinī-nāma-mālā.

By Puṇḍarīka Viṭṭhala of the Kārmāṭa Caste (?).

A metrical lexicon in four parts.

For the manuscript see L. 1578.

4709A.

562. पञ्चतत्त्वप्रकाशः । *Pañca-tattva-prakāśaḥ.*

By Venī-datta.

For the manuscript see L. 1436. The five tattvas are the five elements.

The following verse gives the date of the work, which Rājendra-lāla thinks to be that of the copy of the manuscript :—

इति निगदित एषः श्रान्दिकानन्दकारी
रुचिररुचिरसुवर्णोद्भासमानः प्रकाशः ।
क्षितिगगनतुरंगक्षौणिसंख्येऽर्कवर्षे (1701)
मुचिधवलसुषथां भानुवारे च हस्ते ॥

The work was written at the request of the son of Miramirā :—

पञ्चतत्त्वप्रकाशोऽयं वेणीदत्तेन धीमता ।
प्रकाशितः प्रकाशार्थो मीरमीरामुताज्ञया ॥

LEXICON SPECIAL (EKĀKṢARĀDI-KOṢA).

4710.

2535. अनेकार्थकोषः । *Anekārtha-koṣaḥ.*

By Maṅkha.

For the MS. and the work see L. No. 2584.

It is not anonymous as Rājendra-lāla says. It is by Maṅkha. Rājendra-lāla reads संक्षेपतः कोषं but it is कुबते नेकार्थानां शब्दानां “मङ्गलः” “कोशम्” ।

Printed in Vienna, Edited by Theodore Zakaria, 1893 (page 379 A Supple. Catal. of Sans. Prak. and Pāli MSS.).

4711.

1668A. अनेकार्थध्वनिमञ्जरी ।

Anekārtha-dhvani-mañjarī.

By Mahā-Kṣapanaka.

Substance, country-made paper. 10½ × 4 inches. Folia, 13. Lines, 6, 7 on a page. Extent in ślokas, 250. Character, Nāgara. Appearance, very old.

Leaves are injured in the left hand side. Attempts have been made by pasting ordinary papers to restore the letters destroyed. Divided into three parts; every alternate letter of the colophons is intentionally omitted.

Colophons:—

7A, इ[ति] औ[का]शौ[रा]सा[ये] म[हा]क्ष[प]ण[क] वि[र]चिते
जे[का]थ[म]ज[र्या]श्लो[का]धि[कार]ः [स]मा[प्त]ः ।

11B, इ[ति] औ[का]शौ[रा]सा[ये] म[हा]क्ष[प]ण[क]वि[र]चिते
अ[ने]का[थ]म[ज]र्या[क्ष]श्लो[का]धि[कार]ः [स]मा[प्त]ः ।

14A, इ[ति] औ[का]शौ[रा]सा[ये] म[हा]क्ष[प]ण[क]वि[र]चिते
ने[का]थ[म]ज[र्या]पा[दा]धि[कार]ः [ढ]तौ[य]ः [स]मा[प्त]ः ॥

Beginning of the first chapter :—

शुद्धवर्णमनेकार्थशब्दमौक्तिकमुत्तमं ।

कण्ठे कुर्वन्तु विद्वांसः श्रद्धधाना दिवानिशम् ।

End of the first chapter :—

पुण्डरीकः स्मृतो व्याघ्रः पुण्डरीकः कमण्डलुः ।

पुण्डरीकः सितो वर्णः पुण्डरीकं सरोरुहम् ॥

Second chapter begins :—

अद्वे दारेषु सज्जायां तत्त्वशब्दोऽभिधीयते ।

तारास्त्रयो गृहस्थाने धियाग्रमाज्जमनीधियाः ॥

It ends :—

शंकरो लघुभे शम्भौ विशेषे शाकरं मतम् ।

कङ्गः केशो निधौ कङ्गं कङ्गं पीयूषपद्मयोः ॥

Third chapter begins :—

राजा चन्द्रोदयो राजा पयः क्षीरं पयो जलम् ।

मित्रो भानुसुहृन्मित्रं दरं क्षिप्रं दरो भयम् ॥

It ends :—

अन्तेवासिजनांशुवृत्त्यर्थे (?) तथा स्मरणे ।

उपनयते सौभाग्यं पठतां संश्रवतामनिशम् ॥

For reference see L. No. 1404, I.O. Catal. No. 1029
and Burnell, page 50B. Printed in Benares (1868).

4711A.

9370. *The Same.*

Substance, country-made paper. 12×4½ inches. Folia, 15. Lines,
8, 9 on a page. Extent in ślokas, 240. Character, Nāgara. Appearance,
tolerable. Complete.

A vocabulary of homonymous words and not of synonymous as R. Mitter says (see Vol. IV, p. 28, No. 1404), it is divided into the following sections:—

(1) Ślokādhikāra, treating of such words as take up a full couplet in their different meanings, (2) Ardha-ślokādhikāra, treating of words, the meanings of which take half a couplet, (3) Pādādhikāra, treating of words, the meanings of which take up a fourth of the couplet, (4) Ekākṣara-pāda, which gives meanings of a single letter which also take up a fourth of the couplet.

See I.O., Vol. II, pp. 290, 291.

The fourth does not appear in I.O.

It begins:—

अकारो वासुदेवः स्यात् आकारश्च पितामहः ।
इकार उच्यते कामः लघ्नीरौकार उच्यते ।

It ends:—

सः कोपे वारणे शस्ये तथा धूलिनि कौर्त्तितः ।
हाङोपे वाङोपे तथा मूलिनि कौर्त्तितः ।
क्षः क्षेत्ते रक्षसि प्रोक्तो बुधैः क्षः शब्दशासने ।

Colophon:—

इत्यनेकार्थ समाप्तं ।

इति श्रीकाशीराज्ञाये महात्तपणकविरचितायां अनेकार्थध्वनिमञ्जर्यां चतुर्थ
एकाक्षरपादः समाप्तः ।

I.O. Catal. under No. 1030 describes another chapter, the name of which is not given. It may be included in the first Pāda, called श्लोकाधिकार, as the words it treats of take up one full couplet.

The MS. noticed by R. Mitter under No. 1404 gives one more chapter named शब्दाधिकार.

4712.

5291. **एकाक्षरकोषः ।** *Ekākṣara-koṣaḥ.*

By Puruṣottama Deva.

Substance, country-made paper. $17\frac{1}{2} \times 3\frac{1}{4}$ inches. Folium, one. Lines, 13 in all. Character, Bengali of the eighteenth century. Appearance, old and discoloured. Complete.

For the beginning see I.O. Catal. No. 1042 :—

अकारो विष्णुर्द्विष्टः आकारस्तु पितामहः ।

4713.

3944. *The Same.*

Substance, country-made paper $12\frac{1}{2} \times 3\frac{1}{4}$ inches. Folia, 3. Lines, 6 on a page. Extent in Slokas, 40. Character, Bengali of the eighteenth century. Appearance, discoloured. Complete.

Colophon :—

इति श्रीपुरुषोत्तमदेवविरचितं एकाक्षरकोषाभिधानं समाप्तम् ।

See I.O. Catal. No. 1042. In the present MS. the vowels come after the consonants.

The consonants begin :—

कः प्रजापतिर्द्विष्टः को वायुरिति शब्दितः ।

Vowels begin :—

अकारो वासुदेवः स्यात् ।

4714.

9807. *The Same.*

Substance, country-made paper. 10×6 inches. Folium, one. Lines, 8 on a page. Extent in Slokas, 44. Character, Nāgara. Date, Śamvat 1909. Appearance, old.

A vocabulary of words of one letter. It is well known.

Beginning :—

ॐ स्वस्ति श्रीगणेशाय नमः ।

अभिधानं प्रवक्ष्यामि नानाशब्दार्थविस्तरं ।

संख्यावद्भिन्नपाठ्यातं सदेकाक्षरा + + + ॥

अथैकाक्षरकोषः ।

अकारो वासुदेवे च आकारस्तु पितामहः ।

अर्थवादे च मण्डल्यां आशब्दः परिकीर्तितः ॥ इत्यादि ।

लिपिकृतं साहित्यदिनाङ्क्येन वैशाखवदौ १४ संवत् १९०६ ॐ ।

4715.

9171. *The Same.*

Substance, country-made paper. 12×6½ inches. Folia, 2. Lines, 13 on a page. Extent in ślokas, 78. Character, Nāgara. Appearance, tolerable. Complete. Neatly written with “एको” on the left hand margin.

It begins thus :—

श्रीगणेशाय नमः ।

अभिधानं प्रवक्ष्यामि नानाशब्दार्थविस्तरं ।

साख्यं चारुचं यस्यदेकाक्षरमुदाहृतं ॥ १ ॥

अकारो हरिरुद्गौ च आकारश्च पितामहः ।

इकार उच्यते कामः लक्ष्मीरौकार उच्यते ॥ २ ॥

उकारः शङ्करः प्रोक्तः ऊकारो विष्णुश्च्यते ।

ऋकारो देवमाता स्यात् ऋकारो दनुजप्रसूः ॥ ३ ॥

लृकारो देवमाता स्यात् नागमाता लृः संस्मृता ।

एकार उच्यते विष्णुरैकारश्च महेश्वरः ॥ ४ ॥ इत्यादि ।

End :—

हृस्वेदेदे समाख्यातो हा गात्रेऽपि निगद्यते ।

हाहेति हः प्रकथितो विष्टम्भेहः प्रकीर्तितः ॥ ३६ ॥

ह्रिः पादावरणे प्रोक्ता ह्रिः स्याद्धेत्यवधारणे ।

क्षः क्षमायां क्षोदने च क्षोदने च प्रकीर्तितः ॥ ३७ ॥

क्षः क्षमो क्षा एषिष्याच्च तथा दुर्भाषणे मतः ।
अकारादिक्षकारास्तो हान्तवर्णानाञ्च पृथक् २ ॥ ३८ ॥
अभिधानं समासेन कथितं बुधसंस्तुतं ॥ ३९ ॥

Colophon :—

इत्येकाक्षरं नाममाला । शुभमस्तु । १ । राम राम राम राम

4716.

1668B. **एकाक्षराभिधानम् ।** *Ekākṣarābhidhānam.*

It covers three leaves only.

For a description see I.O. Catal. No. 1042.

4716A.

6888. **एकाक्षरनिर्णयः ।** *Ekākṣara-nirṇayaḥ.*

Substance, country-made paper. 10 × 4 $\frac{3}{4}$ inches. Folia, 2. Lines, 11 on a page. Character, modern Nāgara. Appearance, fresh. Complete.

Colophon :—

इति एकाक्षरनिर्णयः ॥

The object of the work :—

आगमेभ्योऽभिधानेभ्यो धातुभ्यः शब्दशासनात् ।

इतीत्येकाक्षरं नामाभिधानं क्रियते मया ॥

Then it goes on :—

कः प्रजापति[रा]दिष्टः को वायुरिति शब्दितः ।

कश्चात्मनि समाख्यातः कः प्रकाश उदाहृतः (दः) ॥

It consists of 33 verses of the anuṣṭup metre :—

End :—

ओकारो भैरवो देवो ओकारोऽनन्त उच्यते ।

अक्ष स्यात् परं ब्रह्म अस् स्याच्चापि महेश्वरः ॥

4717.

146. द्विरूपकोषः । *Dvi-rūpa-koṣaḥ*.

By Puruṣottama Deva.

This manuscript has been noticed by Dr. Rājendra-lāla Mittra under No. 471.

4718.

5244. *The Same.*

Substance, country-made yellow paper. 15×3½ inches. Folia, 3. Lines, 7 on a page. Character, Bengali of the nineteenth century. Appearance, discoloured. Complete.

A collection of words, spelt in two different ways. For the beginning see L. 471 ; I.O. Catal. No. 1037, where it is attributed to Puruṣottama Deva. But the present manuscript differs from the I.O. MS. at the end.

It ends thus :—

एयुरं एयुर्विख्यातं मङ्गलं मङ्गलं मतम् ।
प्रागन्त्यं पीयते प्रागन्त्यौ तत्र कौर्त्तिता ॥ (?)

Colophon :—

इति द्विरूपाख्यकोषः समाप्तः ॥

Post Colophon :—

श्रीमत् पिटृचरणाः शरणम् ।

4719.

3946. *The Same.*

Substance, country-made paper. 15×3½ inches. Folia, 4. Lines, 5 on a page. Extent in ślokas, 60. Character, Bengali of the eighteenth century. Appearance, fresh. Complete.

Colophon :—

इति द्विरूपाख्यः कोषः समाप्तः ।

An anonymous Koṣa of words of different spelling.

(337)

Beginning :—

ॐ नमो गणेशाय ।

लक्षणविशिष्ट-पुरस्कृतविदितान् हेतुप्यमाश्रितान् शब्दान् ।

वक्ष्याम्यधुना शाब्दिकजनसुखजननाय यत्नेन ॥

भवेदाधार आश्रयो विषुवद्विशुवत्तथा ।

मातुःखसा मातुः खसा कथायां कथिता कथा ॥

सम्बलं प्रम्बलं प्रोक्तं कुशलं कुशलन्तथा ।

वासवो वाशवो वापि वशिष्ठोऽपि वसिष्ठकः ॥

4720.

3815. नानार्थध्वनिमञ्जरी ।

Nānārtha-dhvani-mañjarī.

By Gada Siṃha.

Substance, country-made paper. 14½ × 3 inches. Folia, 8. Lines, 5 on a page. Extent in slokas, 105. Character, Bengali of the eighteenth century. Appearance, fresh. Complete.

Colophon :—

इति श्रीगदसिंहविरचितानेकार्थध्वनिमञ्जरीसमाप्ता ।

Post Colophon :—

श्रीकालीचरणे ममाचला भक्ति[र]स्तु ।

It ends :—

अमर-रुद्र-गङ्गाधर-धरणि-रत्नकोषानालोक्य सन्धिपात् ।

नानार्थध्वनिमञ्जरीयमभिहिता श्रीगदसिंहेन परमयत्नेन ॥

4721.

3894.

Substance, country-made paper. 15½ × 3 inches. Folia, 7. Lines, 6 on a page. Character, Bengali of the eighteenth century. Appearance, discoloured.

The MS. contains (1) एकाक्षरकोषः ending in 3A, and (2) अनेकार्थमञ्जरी ।

See I.O. Catal. No. 1042, where the first work is stated to be by Puruṣottama Deva.

The present MS. begins with क, leaving out the vowels.

Then follows Anekārtha-mañjarī which begins :—

अवतु वो गिरिसुता शशिभृतः प्रियतमा ।

वसतु मे हृदि सदा भगवतः पदयुगम् ॥

ॐ नमो गणेशाय ।

सरस्वत्याः प्रसादेन कविर्बभ्राति यत् पदं ।

प्रसिद्धमप्रसिद्धं वा तत् प्रमाणञ्च साधु च ॥

शिवं भद्रं शिवः भ्रम्सुः शिवा गौरी शिवाभया ।

शिवः कौलः शिवा कोट्यौ भवेदामलकौ शि[वा] ॥

गौरी शिवप्रिया प्रोक्ता गौरी गोरोचना मता ।

गौरी स्यादप्रसूता स्त्री गौरी कनौयसी स्वसा ॥

It ends thus :—

शास्त्रे विगलिते माघे मातुलादिप्रनागमे ।

संक्षेपे भक्तसिक्थे [च] तुच्छधान्ये पलालके ।

पक्षपाते [च] मानार्द्धे पक्षेति सन्धिपार्श्वयोः (?) ॥

Colophon :—

इत्यनेकार्थमञ्जरी समाप्ता ।

It differs from I.O. Catal. No. 1032.

4722.

3351-3353A. *Contains four works.*

Substance, country-made paper. 19×4½ inches. Folia, 23. Lines, 5 on a page. Character, Bengali of the nineteenth century. Appearance, fresh.

1. एकाक्षरकोष ending in 3B.

It begins :—

अः केशवे समाख्यातः स्यादाकारः पितामहः ।

इकार उच्यते कामो लघ्वोरौकार उच्यते ॥

उकारः शङ्करः प्रोक्त ऊकारश्चैव लक्षणे ।

It ends in the first line of 3B :—

अः क्षत्रे वक्षसि प्रोक्तो विद्वद्भिः शब्दशासने ।

क्षत्रे च क्षत्रिकः प्रोक्तो बुधैः शब्दानुशासने ॥

Colophon :—

इत्येकाक्षरकोषः समाप्तः ।

This is not by Puruṣottama; for his work see Catal. 4728.

4722A.

II. Anekārtha-dhvani-manjari begins at 3B, and goes to the end of the MS.

4723.

III. A homonymous dictionary, ascribed sometimes to Durga-Simha, sometimes to Gada-Simha, here to the latter.

It begins in the second line of 3B of the bundle marked 3351 to 53.

Colophon in the third line of 10A :—

इति श्रीगदसिंहविरचिता नानार्थध्वनिमञ्जरी समाप्ता ।

See I.O. Catal. No. 1032, Oxf. 194A.

4724.

IV. नानार्थरत्नम् । *Nānārtha-ratnam.*

By Śrī-nātha.

It begins in the fourth line of 10A of the bundle marked from 3351 to 53A, and ends in the first line of 18B of the same bundle.

A homonymous dictionary.

It begins :—

यं गद्य-पद्य-वचसां निकरैः प्रभाते
 किञ्चित्स्फुटत्कमलकोरुहस्तयुग्माः ।
 संयत्य चेन्द्रियगणा मुनयः स्तुवन्ति
 भूयादसौ ग्रहपतिर्मम साध्यसिद्धौ ॥
 नानाकोषान् समालोक्य विचिन्त्य पण्डितैः सह ।
 नानार्थरत्नं कुरुते श्रीश्रीनाथ इदं लघु ॥
 जानन्ति पण्डिताः सर्वे तदर्थं न परिश्रमः ।
 सार्क्षिप्तः(?) विषदो ग्रन्थः शिशुभिर्गृह्यते मुदा ॥
 अनेकार्थकोषेष्वानेकेषु सत्सु
 भवेद्दार्थं येष प्रबन्धो लघुर्गोः(?) ।
 विधौ पूर्णदेहे यथा ध्वान्तमोषे
 कलां तस्य भाले विभर्त्ति स्मरारिः ॥
 नानार्थः प्रथमान्तोऽत्र ज्ञेयो लिङ्गन्तु रूपतः ।
 स्त्रीपुंनपुंसकैः शब्दैः बोद्धव्यमपि कुत्रचित् ॥
 सप्तम्यन्तस्तु तद्वाच्यं सप्तमी न विशेषणे ।
 वर्जयित्वा स्त्रियां पुंसि स्त्रीवे चेतौह निश्चितम् ॥
 त्वन्तायादिशब्दश्च पञ्चादेव हि योजयेत् ।
 कान्तादिप्रक्रमेणैव पर्याय उच्यतेऽधुना ॥
 प्रकाशे पवने काले ब्रह्मण्यात्मनि कः पुमान् ॥

It ends :—

अक्षय्येकं वृत्तदण्डे व्यवहारेऽपि पुंस्ययम् ।
 वाजे सहाये पक्षः स्यात् पुमानवस्तवेऽपि च ॥

Colophon :—

इति श्रीश्रीनाथविरचितं नानार्थरत्नं समाप्तम् ।

4725.

3353B. द्विरूपकोषः । *Dvi-rūpa-koṣaḥ*.

By Puruṣottama Deva.

It begins in the first line of 18B of the bundle marked 3351 to 53, and goes to the end of the bundle.

Colophon :—

इति पुरुषोत्तमविरचितो द्विरूपकोषः समाप्तः ।

A vocabulary of words, spelled in two different ways.

See I.O. Catal. No. 1037.

4726.

8020. एकाक्षरकोषः । *Akākṣara-koṣaḥ*.

By Bhāskara Paṇḍita.

Substance, country-made paper. 15 × 4 inches. Folia, 2. Lines, 6 on a page. Extent in ślokas, 40. Character, Bengali of the eighteenth century. Appearance, old and discoloured. Complete.

Beginning :—

ॐ नमो गङ्गायै ॥

कः प्रजापतिरुद्दिष्टः को वायुरिति शब्दितः ।

कखात्मनि (आकात्मनि) समाख्यातः प्रकाशे क उदाहृतः ॥

Colophon :—

श्रीपण्डितभास्करविरचित एकाक्षरकोषोऽभिधानं समाप्तं ।

4726A.

6859. क्रियाकोषः । *Kriyā-koṣaḥ*.

By Rāma-candra, son of Viśva-nātha, disciple of Kṛṣṇa Paṇḍita.

Substance, country-made paper. 9½ × 4½ inches. Folia, 5. Lines, 10 on a page. Character, modern Nāgara. Appearance, fresh. Incomplete.

This gives the meanings of the roots, which are classified according to their imports—apparently a very modern work. Aufrecht in his Cat. Cat. III mentions Kriyā-koṣa as an abridgment of Bhaṭṭamalla's Ākhyāta-candrikā, by Rāma-candra, son of Viśva-nātha. The present MS. is incomplete and the author's name is not given.

The maṅgalācaraṇa and the object of the work:—

परस्मैपदायात्मने चानहं + सदाख्यातरूपं च यत् प्रत्ययात्मा ।
 प्रकृत्यन्वितं कर्तृकर्मभिधानं सृजत्यसिपातौति विज्ञायते ज्ञैः ॥ १ ॥
 प्रणम्य पितरौ भक्त्या कृष्णपंडितशर्मणः
 गुरुं चापि क्रियाकोशं ब्रूवे व्युत्पि(?) सुसिद्धये ॥

Then it goes on:—

सत्तायामस्ति भवति विद्यते चाय जन्मनि ।
 उत्पद्यते जायते च प्ररोहत्यद्भवत्यपि ॥

2A, इति भावक्रियावर्गः (13 verses), 3B, इति बुद्धिवर्गः (29 verses).
 5A, इत्यंतःकरणवर्गः (26 verses).

Of the next varga, which is left incomplete, we have five verses only.

4726B.

6880. *The Same.*

Substance, country-made paper. 10×5 inches. Folia, 10, of which the ninth is missing. Lines, 13 on a page. Extent in ślokas, 260. Character, modern Nāgara. Appearance, fresh.

For the beginnings and the colophons of the first few *vargas*, see the previous number.

5A, इति वचनक्रियावर्गः ४ (28 verses and a half); इति शब्द-
 क्रियावर्गः ५ (8 verses); 6B, इति मन्त्रचेष्टावर्गः ६ (34 verses); 7A,
 इति ब्रह्मक्रियावर्गः (24 verses); (of the next *vargas* we have
 1-47 verses. The colophon and the beginning of the
 following varga, are not in the MS., 1-23 verses being lost

in the missing leaf); 10A, इति वैश्यचेष्टावर्गः (24-28 verses);
10B, इति शूद्रचेष्टावर्गः (13 verses).

The concluding verses :—

क्रियाकोशं भट्टमल्लो यद्यपौमं व्यधात् पुरा ।
तथापि तेषु संचित्य क्रिया भूरिप्रयोगिनौ ॥ १ ॥
कोशोयमतिसंचित्तो व्यदधां बालबुद्धये ।
भूयाद्भगवतो वासुदेवस्य प्रीतये चिरं ॥

Colophon :—

समाप्तोयं क्रियाकोशः ।
इति विश्वनाथसूनु-रामचंद्रविरचिते क्रियाकोशे द्वितीयकाण्डः समाप्तः ॥

4726C.

7171. *The Same.*

Substance, country-made paper. 10½ × 5 inches. Folio, 11. Lines,
12 on a page. Character, modern Nāgara. Appearance, fresh.

Last Colophon :—

समाप्तोयं क्रियाकोशः ।
इति विश्वनाथसूनु-रामचंद्रविरचिते क्रियाकोशे द्वितीयकाण्डः समाप्तः ॥

For the work see the previous number.

In the present manuscript the first kāṇḍa ends with
Śabda-kriyā-varga.

SPELLING BOOKS.

4727.

5049. *A collection of words containing the letters “श”
“ष” “स”, attributed to Puruṣottama Deva.*

Substance, country-made paper. $13\frac{1}{2} \times 3$ inches. Folia, 4. Lines, 7
on a page. Extent in slokas, 80. Character, Bengali of the early nine-
teenth century. Appearance, fresh. Complete.

Colophon :—

इति श्रीपुरुषोत्तमदेवकृतः श ष सभेदः समाप्तः ।

See I.O. Catal. 1033.

4728.

3381.

Substance, country-made paper. 15×3 inches. Folia, 18. Lines, 6
on a page. Character, Bengali of the eighteenth century. Appearance,
faded.

Contains a number of school-books.

I. एकाक्षरकोषः ।

2A, इति श्रीपुरुषोत्तमदेवविरचित एकाक्षरकोषः समाप्तः ।

Incomplete in the beginning.

II. उच्चविवेक ।

By Gada Siṅha, in four chapters.

5A, इति गदसिंहविरचितोच्चविवेके प्रकारकथनं समाप्तम् ।

The number of verses is 49.

6A, इति मूर्द्धन्यप्रकारकथनं समाप्तम् ।

Complete in 17 verses.

8B, इति गदसिंहविरचित उच्चविवेके विवेकिजनमहिते ।

कथितो दन्धसकारो मुनिगुणगणिताभिरार्याभिः ।

इति दन्त्यसकार प्रकरणं समाप्तम् ।

8B, इति गदसिंहविरचित उद्भविवेके हकारकथनं समाप्तम् ।

In two verses.

12B, इत्युद्भेदनकृत् श्रीगदसिंहोत्पत्त्युद्भवां प्रीत्यै ।

स करोतु सदसि गेयं यस्यायं वर्त्तते हृदये ॥

Complete in 74 verses.

III. सकारनिर्णयः ।

15A, इति श्रीपुरुषोत्तमदेवकृतौ सकारनिर्णयः समाप्तः ।

Complete in 36 verses.

IV.

15B, इति नकारभेदः समाप्तः ।

V. शब्दभेदप्रकाशः ।

18B, इति शब्दभेदप्रकाशः समाप्तः ।

See I.O. Catal. No. 1038.

4729.

8749. शब्दभेदप्रकाशः । *Śabda-bheda-prakāśaḥ.*

By Maheśvara.

Substance, country paper. 10×5 inches. Folia, 6. Lines, 11 on a page. Extent in ślokas, 125. Character, Nāgara. New. Complete.

A spelling-book.

See No. 429 Oxf.

4730.

4623.

Substance, country-made paper. 14½×3 inches. Folia, 3. Lines, 7. on a page. Extent in ślokas, 50. Character, Bengali of the eighteenth century. Appearance, fair. Complete.

A spelling book by Yādavendra.

The maṅgalācaraṇa and the object of the work:—

समिधाय शिवयोः पदाम्बुजं मानसे मतिमतां मुदे भृशम् ।

सन्तनोति सकलं शूनभेदं यादवेन्द्र(?) गुरुसेवकः ॥

2B, इति तालव्यशकारकथनम्, इतिमूर्द्धन्यषकारकथनम्: 3A, इति
दन्यसकारकथनम्; 3B, इति नित्यगात्वं समाप्तम् ।

It ends thus:—

व्यङ्ग्यां गिवयां चागुं शोणितञ्च किणोचगाः ।

रचितं यादवेन्द्रेण नित्य गात्वं कविप्रियम् ॥

4731.

4605.

Substance, country-made paper. 16½ × 3½ inches. Folia, 97 to 100
Lines, 6 on a page. Character, modern Bengali. Appearance, fresh.

I.

Words with Tālavya ṣ.

Ends in leaf 97B:—

इति तालव्यशकारभेदः ।

Beginning:—

श्रेयः शर्म निशात शकट शोचिर्यशः, etc., etc.

II.

Words with Mūrdhanya ṣ.

Ends in 98A:—

इति मूर्द्धन्यषकार भेदः ।

III.

दन्यसकारभेदः ending in 98B.

IV.

This portion ends in 99B. It is a collection of words spelled in two different ways, and agrees, in the beginning, with Dvi rūpa-koṣa, ascribed to Puruṣottama Deva (I.O. Catal. No. 1037 and our Catal. 4725).

It ends :—

चेटी चेतौति कथिता रजःसु च रजो मतः ।

There is no colophon.

V.

Then three lines with the colophon :—

इति णकारभेदः समाप्तः ।

VI.

Then एकाक्षरकोष by Puruṣottama Deva, here beginning with the first consonant क. The vowels come after the consonants.

Colophon :—

इति श्रीपुरुषोत्तमविरचित एकाक्षरकोषः समाप्तः (in 100B).

VII.

Then the beginning of सारस्वताभिधानम् in two lines and a half.

ॐ नमो गणेशाय ।

सारस्वताभिधानम् प्रवक्ष्यामि विशेषतः ।

गोपनीयं कवीन्द्राणां आयुषोऽपि कलत्रतः ॥, etc.

4732.

111. जकारभेदः (?) । *Jakāra-bhedaḥ* (?).

This MS. has been noticed by Rājendra-lāla under No. 915.

A spelling book, designed to point out what words have the letter **प्र**, and what words **ब**, what words have the letter **स**, and what the letter **ज**, and what words have the letter **ञ**. By Puruṣottama, apparently a Bengali, who pronounces those letters, just as Bengalis do.

Rājendra-lāla gives the title of the book as **जकारभेद**, which is only the name of a chapter. What its name really is cannot be ascertained, as the first leaf is missing.

Post Colophon Statement :—

ओजयदेवशर्म्मा लिखितम् ।

शकाब्दा १६६१ ।

4732A.

7123. **निघण्टुसमयः ।** *Nighaṇṭu-samayah.*

By Dhanañjaya.

Substance, country-made paper. 10 × 5 inches. Folia, 16. Lines, 10 on a page. Character, Jaina Nāgara. Date, Śamvat 1897. Appearance, fresh. To the end of the second chapter.

A book of synonyms ; the author is a Jaina.

Beginning :—

ओसरस्तु नमः ।

ॐ नमः सिद्धेभ्यः ॥

तं नमामि परं ज्योतिरवाङ्मनसगोचरम् ।

उन्मूलयत्यविद्यां यत् विद्यामुन्मूलयत्यपि ॥

युष्मन्नाम ॥

द्वयं हितयसुभयं यमलं युगलं युगं ।

युष्मं दन्दं यमं दैतं पादयोः पातु जैनयोः ॥ १ ॥

Colophons :—

I.

13A, इति श्रीधनंजयकृतौ निघंटुसमये शब्दसंकीर्णप्रकरणो(णे) नाम
प्रथमः परिच्छेदः ॥

Post Colophon :—

संवत् १८९७ रामि आवण वदि ७ सप्तम्यां लिखितं रामनाथेन
मंगलवारे लिखितं वनेड़ा मध्ये । लिखितं खपठनार्थं ॥

II.

० शब्दसंकीर्ण-खरूपनिरूपणो द्वितीयः परिच्छेदः समाप्तः ॥

Post Colophon :—

संवत् १८९७ रा। मिति आवण वुदि ७ सप्तम्यां वारे
मंगलवारे लिखितं + + + + (A name blurred
over with ink.) पठनार्थे ग्राम वनेड़ा मध्ये श्रीरस्तु
कल्याणमस्तु ॥

CHANDAS OR METRE.

4733.

9669. श्रुतबोधः । *Śruta-bodhaḥ.*

By Kālidāsa.

Substance, country-made paper. $14 \times 6\frac{1}{2}$ inches. Folia, 6. Lines, 5 on a page. Extent in ślokas, 72. Character, Nāgara. Appearance, tolerable. Complete.

4734.

4451. *The Same.*

Substance, country-made paper. $21\frac{1}{2} \times 4$ inches. Folia, 4. Lines, 5 on a page. Character, Bengali of the nineteenth century. Appearance, fresh. Complete.

4735.

9194. *The Same.*

Substance, country-made paper. 12×7 inches. Folia, 2. Lines, 15 on a page. Extent in ślokas, 66. Character, Nāgara. Appearance, old. Complete.

A well-known work.

4736.

8359. *The Same.*

Substance, country-made paper. $9\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 4. Lines, 8 on a page. Character, Nāgara. Date, Samvat 1899. Appearance, fresh. Complete.

Colophon :—

इति श्रीकविकालिदासकृतं श्रुतबोधनाम हृन्दोग्रन्थं समाप्तं ।

Post Colophon :—

संवत् १८९९ ।

ज्येष्ठे मासे सिते पक्षे पौर्णिमायां शुभे दिने ।

+++++ सिद्धयोगे विशेषतः ॥

4737.

7786. *The Same.*

Substance, country-made paper. $10 \times 4\frac{1}{4}$ inches. Folia, 5. Lines, 9 on a page. Character, Jaina Nāgara. Date, Samvat 1896. Appearance, fresh. Complete.

Colophon :—

इति श्रीपंडितवररुचि (?) कालिदासविरचिते कान्ताप्रभे
एकान्तसमासौने अतबोधामिधाननाम छंदः संपूर्णम् ॥

Post Colophon :—

संवत् १८९६ रा वर्षे मिति माघमासे कृष्णपक्षे तिथौ दशम्यां
१० ॥ वद्वारे ॥ लिखितं रामनाथेन पठनार्थं ॥ राज-
पुरमध्य ।

4738.

5576E. *The Same.*

Substance, palm-leaf. $15 \times 1\frac{1}{2}$ inches. Folia, 5 by counting. Lines, 3 on a page. Character, Udiya of the early nineteenth century. Appearance, fresh. Complete.

4739.

5086A. *The Same.*

Substance, country-made paper. $17 \times 3\frac{1}{2}$ inches. Folia, 101 to 103. Lines, 6 on a page. Character, Bengali. Date, Saka 1698. Appearance, old and discoloured. Complete.

In 101A, line 7, we have the following colophon :—

इति सारस्वताभिधानं समाप्तम् ।

Then begins Kālidāsa's Śruta-bodha.

Colophon :—

इति श्रीकविकुलतिलकश्रीकालिदासविरचितछन्दःशास्त्रे
अतबोधः समाप्तः ।

Post Colophon Statement :—

नागाङ्कूर्त्तनिष्ठाघोशे शाके सिंहस्थिते रवौ ।

लिखिता पुस्तिका चैवा श्रीचन्द्रोदयशर्मेणा ॥

अस्य अक्षमाह १६६८ ।

4740.

4691. *The Same.*

Substance, country-made paper. 14 × 2½ inches. Folia, 3. Lines, 9 on a page. Character, Bengali of the nineteenth century. Appearance, discoloured. Complete.

There is one stray leaf in the manuscript.

4741.

9146. *The Same.*

With the commentary सुबोधिनौ by Mano-hara Śarman.

Substance, country-made paper. 12 × 6½ inches. Folia, 6. Lines, 14 on a page. Appearance, tolerable. In tripaṭha form.

The text is well known and often printed.

For the commentary see L. 1715.

4742.

8358. अतबोधः । *Śruta-bodhaḥ.*

Here attributed to Vararuci.

Substance, country-made paper. 10½ × 4½ inches. Folia, 5. Lines, 6 on a page. Character, Nāgara. Date, Samvat 1793. Appearance, old. Complete.

Colophon :—

इति पंडितवरदत्तविरचिते कांताप्रभे शकान्ते समाप्तौने

अतबोधनं नाम छन्दोलङ्घनं परिसमाप्तं ।

Post Colophon :—

संवत् १७६३ मिति चैत्र वदि प्रतिपदा लिखितं रघुनाथेन
स्वपठनार्थं ॥ श्रीरस्तु ॥

Beginning :—

अभयज्ञानमुद्राख्यमालापुस्तकधारिणी ।
त्रिनेत्रा पातु मां देवी जटाबालेन्दुमण्डिता ॥
मस्त्रिगुणस्त्रिलघुश्च लकारः, etc., etc.

4743.

1303. छन्दोनुशासनम् । *Chhandonuśāsanam*.

With Vṛtti.

Both by Hema Chandra Sūri.

Substance, country-made paper. 11 × 5½ inches. Folia, 175. Lines, 9 on a page. Extent in ślokas, 3,150. Date, Samvat 1910. Complete in eight chapters.

A comprehensive work on metre.

See W. 1709, and Auf. Cat. Cat. Vol. I.

It begins :—

Commentary :—

श्रीगणेशाय नमः । अर्हः । शब्दानुशासनविरचनानन्तरं
तत्फलनूनं काव्यमनुशिष्य तदङ्गभूतं छन्दोनुशासनमारिप्समानः
शास्त्रकारइष्टाव्युक्ततदेवतानमस्कारपूर्वकमुपक्रमते ।

Text :—

वाचं ध्यात्वाहं तां सिद्धशब्दकाव्यानुशासनः ।
काव्योपयोगिनां वक्ष्ये छन्दसामनुशासनम् ॥

It ends :—

इह च प्रस्तारसंस्थौ यौ रचौ पथौ ग भृष्टादयस्त्रयस्त्रिचमात्रं
अ औ गस्तु परम्ये वानुविधायित्वेनानियतौ । न च क्षत्रनियमे

फलमस्ति । इति निरूपयोग पूर्वार्थापि स्मरणात् चास्माभि-
(स्त)द्व्यक्तः ।

Colophon :—

इत्याचार्यश्रीहेमचन्द्रविरचितायां श्लोपचन्द्रानुप्रासनदत्तौ
प्रस्तारादिध्यावरणानां नामाष्टमौध्यायः ॥ ८ ॥

पद्यायं ३०५ सूत्रतः सम्पूर्णः चन्द्रानुप्रासनमिति । उभयोर्मौलने
श्लोकसंख्या २६६६ ।

Post Colophon :—

संवत् १९१० श्रावण कृष्ण ८ ।

4744.

1486. प्राकृतपिङ्गलम् । *Prākṛta-piṅgalam.*

Substance, country-made paper. $10\frac{3}{4} \times 5\frac{1}{4}$ inches. Folia, 32. Lines, 10 on a page. Character, Nāgara. Date, Samvat 1872. Appearance, fresh. Complete.

Post Colophon Statement :—

शुभं ० । संवत् १८७२ का आसोज सुदी ११ भृगुवासरेण
पिङ्गलमूलपत्र इर यत्र प्रलोक ८०० ।

4745.

1370. *The Same.*

Substance, country-made paper. $12 \times 5\frac{1}{4}$ inches. Folia, 16. Lines, 9 on a page. Character, modern Deva Nāgara. Date, Samvat 1910. Appearance, fresh. The text only to the end of the Mātrā-vṛtta.

Printed with a commentary in Bibl. Ind. by Candramohana Ghosh.

Post Colophon Statement :—

श्रीसंवत् १९१० मीति आसाढ़मासे शुक्लपक्षे चतुर्थी रवि-
वासरे समाप्तः । शुभं यात् ॥
श्रीरामाय नमः ॥

4746.

793. प्राकृतपिङ्गलम् *Prākṛta-piṅgalaṃ*

Substance, country-made paper. 15 × 3½ inches. Folia, 30. Lines, 1 on a page. Extent in ślokaś, 720. Character, Bengali. Appearance, old. Complete.

The last page is completely effaced.

Often printed with many commentaries.

4747.

792. पिङ्गलटीका । *Piṅgala-tīkā.*

By Vāmanācārya Sārva-bhauma.

For the manuscript see L. 1608.

Rājendralāla is wrong in saying that it is a commentary on the aphorisms of Piṅgala on the Sanskrit metres. It is really a commentary on the Prākṛta-piṅgala. The commentator, at the last verse, says that Piṅgala's work on the Prākṛta metres is a succinct one, and refers to his own work Prākṛta-candrikā for details on the subject. The first pratīka quoted is जो विविहेति, the second दीहेति ।

4748.

3443. पिङ्गलछन्दःसूत्रम् or प्राकृतपिङ्गलम् ।

Piṅgala-chhandah-sūtram or Prākṛta-piṅgalaṃ.

With the commentary entitled Vidvan-mano-ramā by Vidyānanda Miśra of Kāmarūpa.

Substance, country-made paper. 13½ × 2½ inches. Folia, 39. In tripāṭha form. Character, Bengali. Date, Saka 1732. Appearance, fresh. Complete.

The commentary begins :—

श्रीकृष्णाय नमः ॥

अहमिव कदापिदन्या मानसमस्य हरते पुरा रमणी ।

ध्रुवमिति यस्य शरीरे गौरी लीनाऽभवत् स पातु त्वाम् ।

श्रीविद्यानन्दमिश्रेण कामरूपनिवासिना ।

क्रियते पिङ्गलग्रन्थटीका विद्वन्मनोरमा ॥

इह खलु शास्त्राधिकृततरा पिङ्गलं मङ्गलार्थं स्तौति । ओ विविहेति ।

It ends thus :—

वर्णागम-वर्णविपर्यय-वर्णनाश-विकारनाशादिकञ्च तन्मोक्षम्

ग्रन्थबाहुल्यभयादिति ।

Colophon :—

इति श्रीकामरूपनिवासि-पण्डितश्रीविद्यानन्दमिश्रकृतायां

पिङ्गलटीकायां वर्णवृत्तपरिच्छेदः समाप्तः ।

Post Colophon :—

शक १७३२ आषाढाख्यमासे ।

4749.

5741. पिङ्गलसारविकाशिनी । *Piṅgala-sāra-vikāśinī.*

By Ravi Miśra.

With the text.

Substance, country-made paper. 14×7½ inches. Folia, 43. In tripāṭha form. Character, Nāgara of the nineteenth century. Appearance, fresh. Complete.

For the commentary see I.O. Catal. No. 1110.

The present MS. gives the name of the author's grandfather as Caṇḍeśa and not Dhaṇḍeśa as in the extract of the I.O. Catalogue.

4750.

5840. पिङ्गलार्थप्रदीपः । *Piṅgalārtha-pradīpaḥ.*

A commentary on the Prākṛta-piṅgala, by Lakṣmīnatha, son of Rāya Bhaṭṭa, son of Nārāyaṇa Bhaṭṭa, son of Rāma-candra Bhaṭṭa.

With the text.

Substance, country-made paper. $9\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 55. Lines, 9, 10 on a page. Character, Nāgara of the eighteenth century. Appearance, old and discoloured. Incomplete at the end.

The commentary begins :—

गोपीपौनपयोधरदयमिलञ्चेल्लाक्षलाक्षार्थ-
 द्वेलि (?) व्याप्तचारुचञ्चलकराम्भोजं व्रजत् कानने ।
 द्राक्षामञ्जुलमाधुरौपरिणमद्वाग्विभ्रमं तन्मना-
 गद्गैतं समुपास्महे यदुकुलालम्बं विचित्रं महः ॥
 लम्बोदरमवलम्बे स्तम्बेरमवदनमेकदन्तवरम् ।
 अम्बेक्षितमुखकमलं यं वेदो नापि तत्त्वतो वेद ॥
 गङ्गाश्रीतपयोभयादिव मिलद्भालाक्षिकौलादिव
 व्यालम्बेलजफुत्छतेरिव सदा लक्ष्म्यापवादादिव ।
 स्त्रीशापादिव करुणालिमकुल्लसाम्निध्ययोगादिव
 श्रीकरुणस्य कृपः करोतु कुशलं श्रीतद्युतिः श्रीमताम् ॥
 विहितदयां मन्देऽपि दत्त्वानन्देन वाङ्मयं देहं ।
 शब्दार्थसन्देहव्याय वन्दे चिरं गिरं देवीम् ॥
 भट्ट श्रीरामचन्द्रः कविविधकुले लम्बदेहः अतो यः
 श्रीमन्मारायणाख्यः कविमुकुटमणिस्तत्तनूजोऽजनिष्ट ।
 तत्तनूजो रायभट्टः सकलकविकुलस्थातकीर्त्तिस्तदीयो
 लक्ष्मीनाथस्तनूजो रचयति हचिरं पिङ्गलार्थप्रदीपम् ॥
 श्रीरायभट्टतनयो लक्ष्मीनाथः समुल्लसत्यतिभः ।
 छन्दसि पिङ्गलभगिते तनुते टीकामुदारमतिः ॥

जलौकसां तुल्यतमैः खलैः किं
रम्येऽपि दोषग्रहणस्वभावैः ।
सतां परानन्दनमन्दिराणां
चमत्कृतिं मत्कृतिरा(मा)तनोतु ॥
यत्र सूर्येण संभिन्नं नापि रत्नेन भासता ।
तत् पिङ्गलप्रदीपेन न[र]श्चतामान्तरं तमः ॥
यद्यस्ति कौतुकं वः हृन्दः सन्दर्भविज्ञाने ।
सन्तः पिङ्गलदीपं लक्ष्मीनाथेन दीपितं पठत ॥
... ..
... ..

यथारम्भे यथैकदभिमतसिद्धये हृन्दःशास्त्रा + + + पिङ्गलनागानुस्मरण-
लक्षणं मङ्गलमाचरति

जोविविद्ध मत्त साध्यरपारं पत्तो, etc., etc.

The commentary was composed in 1600 and quoted
in *Vṛtta-ratnākarādarśa*.

See Aufrecht Cat. Cat., Vol. I.

4751.

8708. **पिङ्गलप्रकाशः ।** *Piṅgala-prakāśa*.

By Vamśīdhara, son of Kṛṣṇa.

Substance, country paper. 12×6 inches. Folia, 36. Lines, 15 on
a page. In tripāṭha form, Character, Nāgara. Date, Śamvat 1877.
Fresh. Incomplete.

In leaf 36 the colophon runs thus :—

इति पिङ्गलप्रकाशे गाथा प्रकरणं समाप्तं ।

4751A.

10099. **संजीवनी ।** *Sanjivani.**Being a commentary on Piṅgala-chhanda.**By Halāyudha.*

Substance, country-made paper. $9\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 66. Lines, 10 on a page. Character, Nāgara of the nineteenth century. Appearance, good. Complete.

Last Colophon :—

इति श्रीमत् हलायुधकृतायां कन्दोदत्तौ वेणीदत्तलिखितायां
संजीवनीनाम्नां अष्टमोऽध्यायः संपूर्णतामगात् ।

Post Colophon :—

घर्माङ्गदस्यात्मजलौहनामा विख्यात उर्वारमिव वासुदेवः ।
वभूव यस्याग्रपुरं मृद्वान्याः प्रत्युर्निवासः सुसुखानि लिप्ताः ॥
तत्सुनुर्वासुदेवाभिध इति समभूद्रूपमान्यः सपत्न-
व्यूहाब्जामुखाभिर्निजकुलवनजत्रातभानुर्मन(ह)सौ ।
अन्तर्वागीरमाप प्रतिनिधिरलकाधीशतुल्यो धनेना-
स्त्रायाब्धेः कर्णधारो जगति विजयते यस्य कौर्त्तिप्रपञ्चः ॥
तत्सुनुरभवद् भोगीत्याख्यः शास्त्रज्ञ उत्तमः ।
तत्पुत्रो वेणिदत्ताख्योऽद्वन्द्वोभाष्यमालिखत् ॥

An edition of the text, with Halāyudha's commentary, has been published in the *Bibliotheca Indica*, by Viśva-nātha Śāstrin (1871-4).

4752.

5719. **वृत्तमौक्तिकम् ।** *Vṛtta-mauktikam.**By Candra-śekhara, son of Lakṣmī-nātha Bhaṭṭa.*

Substance, country-made paper. $9\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 52+204. Lines, 8 on a page. Extent in ślokas, 6,000. Character, Nāgara of the early nineteenth century. Appearance, discoloured. Complete.

Beginning :—

श्रीगणेशाय नमः । श्रीकृष्णाय नमः ।
 युष्मान् पातु चिरन्तनं किमपि तत् सत्त्वं चिदेकात्मकम्
 प्रोतं यत्र चराचरात्मकमिदं वाक्चेतसोर्यत् परम् ।
 यस्माद्विश्वमुदेति भाति च यतो यस्मिन् पुनर्लीयते
 यद्विन्तं श्रुतिश्रान्तदान्तमनसामानन्दकन्दं मद् ॥
 अमुष्मिन् मे दर्वीकरकलितदुर्वीधविषमे
 मतिश्छन्दःशास्त्रे यदपि चरितुं नास्ति विपुला ।
 तथाप्याराध्यश्रीपितृचरणासेवासमतिना
 तदीयाभिर्वाग्भिर्विचरितपथे गम्यत इह ॥
 श्रीलक्ष्मीनाथभट्टस्य पितुर्नत्वा पदाम्बुजम् ।
 श्रीचन्द्रशेखरकविस्तनुते वृत्तमौक्तिकम् ॥
 श्रीमत् पिङ्गलनागोक्तछन्दः शास्त्रमहोदधिः ।
 पितृप्रसादादभवन्मम गोप्यदसन्निभः ॥
 अलसाः प्राकृते केचिद्भवन्ति सुधियः क्वचित् ।
 तत्सन्तोषाय भवतु वार्त्तिकं वृत्तमौक्तिकम् ॥
 यो नानाविधमात्राप्रस्तारात् सागरं प्राप्य ।
 गरुडमवक्ष्यदतुलः स हि नागः पिङ्गलो जयति ॥
 दीर्घः संयुक्तपरः पादान्तो वा विसर्गं विन्द्युतः ।
 स गुर्वक्रोदिकलो लघुरन्यः शुद्धः एककलः ॥

A Sanskrit treatise on Prākṛta metres being based on the Prākṛta-chandaḥ sūtra of Piṅgala. As a matter of fact, it is only a metrical paraphrase of Piṅgala's rules, in Sanskrit. The examples in illustration of the rules are also in Sanskrit. It is called a Vārtika to Piṅgala's work.

I.O. Catal. 1114 describes only the first part of the work. Here in the present manuscript we have both the parts, each separately paged. Part I is complete in 52 leaves and Part II in 204 leaves.

Date of the composition of the first part :—

बाणसुनिर्वाचनैर्गणिते, ऽब्दे (१६७५) वृत्तमौक्तिकं रचिरम् ।

माघे वलक्षपक्षे पञ्चम्यां चन्द्रशेखरश्चक्रे ॥ ३२६ ॥

Colophon to the first part :—

कविचक्रचूडामणि-शब्दशेखरपरमाचार्य-सकलोपनिषद्ब्रह्म-
गणवर्णधार-श्रीलक्ष्मीनाथभट्टात्मज-कविशेखर-श्रीचन्द्रशेखरविर-
चिते श्रीपद्मलवार्तिके वृत्तमौक्तिके श्रीमात्रावृत्ताख्यः प्रथमः
परिच्छेदः । समाप्तस्यायं वार्तिकपूर्वखण्डः ।

Part II begins thus :—

शिरो दीव्यद्गङ्गाजलभवकलालोकमला-
न्यलं शृङ्गादखण्डोद्धरगाविधयाख्यारचयता ।
जटायां कृष्णायां द्विरदवदनेनाथ रभसा-
उदश्रुगैरीशः क्षपयतु मनः क्षोभनिकरम् ॥

ॐ नमः शिवाय ।

मात्रावृत्तान्युक्ता कौतूहलतः पणोन्मभणितानि ।
अथ चन्द्रशेखरकृतौ वर्णच्छन्दांसि कथयति स्फुटतः ॥

It ends thus :—

अवान्तरं प्रकरणां चतुःसंख्यं प्रकीर्तितं ।

सम्भूय चात्र गदितं रसेन्दुमितमुत्तमम् ॥

202A, उभयोः खण्डयोश्चापि सम्भूयैव प्रकाशितम् ।

द्वाविंशतिप्रकरणं रचिरं वृत्तमौक्तिके ॥

मात्सर्य[मुत्सार्थ] सदा सद्दयैरिदं द्वाविंशति ॥ २२ ॥

... ..

... ..

202B, श्रीचन्द्रशेखरकृते रचिरतरे वृत्तमौक्तिकेऽमुष्मिन् ।

अक्षरवृत्तविधायकखण्डः सम्पूर्णतामगमत् ॥

लक्ष्मीनाथसुभट्टवर्थ्यं इति यो वाग्विस्तवंशोद्भव-

स्तत्सुतुः कविचन्द्रशेखर इति प्रख्यातकौत्सीर्मुनिर्वि ।

बालानां मुखबोधहेतुमतुलं सच्छन्दसां मन्दिरं
स्पष्टार्थं वरवृत्तमौक्तिकमिति ग्रन्थं मुदा निष्क्रमे ॥

Date of the composition of the work :—

= V.S. 1676.

= 1620 A.D.

रसमुनिरसचन्द्रैर्भावितो (१६७६) वैक्रमेऽब्दे
सितदलकलितेऽस्मिन् कार्तिके पौर्णमास्यां ।
अतिविमलमतिः श्रीचन्द्रमौलिर्वितेने(न)
रुचिरतरमपूर्वं मौक्तिकं वृत्तपूर्वम् ॥
छन्दः शास्त्रपयोनिधिं लोपामुद्रापतिं पितरं ।
श्रीमल्लक्ष्मीनाथं सकलागमपारगं वन्दे ॥
याते दिवं सुवनये विनयोपपन्ने
श्रीचन्द्रशेखरकवौ किल तत्प्रबन्धः ।
विच्छेदमाप भुवि तद्वचसैव सार्द्धं
पूणीकृतश्च स हि जीवनहेतवेऽस्य ॥
श्रीवृत्तमौक्तिकमिदं लक्ष्मीनाथेन पूरितं यत्नात् ।
जीयादाचन्द्रार्कं जीवातुर्जीवलोकस्य ॥

Colophon :—

इत्यालङ्कारिक-चक्रचूडामणि-छन्दःशास्त्रपरमाचार्य-सकलाय-
निषद्गहस्याख्यवर्णाधार-श्रीलक्ष्मीनाथभट्टात्मज-कविशेखर-श्रीचन्द्र-
शेखरभट्टविरचिते वृत्तमौक्तिके पिङ्गलवार्तिके वर्णवृत्ताख्यो द्वितीयः
परिच्छेदः ।

समाप्तश्चायं वार्तिके द्वितीयः खण्डः ।

श्रीलक्ष्मीनाथान्तश्रुतये नमः । श्रीरस्तु ॥

समाप्तमिदं श्रीवृत्तमौक्तिकं नाम पिङ्गलवार्तिकम् ।

From the concluding verses, it appears that the author died, leaving the work incomplete and it was his father who completed and published the work.

4753.

9662. **वृत्तरत्नाकरः ।** *Vṛtta-ratnākaraḥ.*

By Kedāra Bhaṭṭa.

Substance, country-made paper. $6\frac{1}{2} \times 14\frac{1}{2}$ inches. Folia, 6. Lines, 11 on a page. Extent in ślokas, 171. Character, Nāgara. Appearance, old. Complete.

4754.

9661. *The Same.*

Substance, country-made paper. $12\frac{1}{2} \times 5$ inches. Folia, 13. Lines, 4 on a page. Extent in ślokas, 130. Character, Nāgara. Appearance, tolerable. Complete.

4755.

7776. *The Same.*

Substance, country-made paper. $10\frac{3}{4} \times 5$ inches. Folia, 13. Lines, 7 on a page. Character, modern Jaina Nāgara. Appearance, fresh. Complete.

Colophon :—

इति वृत्तरत्नाकराख्ये छंदसि केदारभट्टविरचिते षष्ठोऽध्यायः

समाप्तः । तत्समाप्तौ समाप्तोयं ग्रंथः ॥

Well known and often printed.

4756.

2167. *The Same.*

Substance, country-made yellow paper. $9\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 7. Lines, 10 on a page. Character, Nāgara of the nineteenth century. Appearance, fresh. Complete.

4757.

10304. *A commentary on the same, entitled Sugamā-vṛtti.*

By Samaya Sundara.

Substance, country-made paper. $10\frac{1}{4} \times 4$ inches. Folia, 14, of which the 10th, 12th and 13th are missing. Lines, 20 on a page. Extent in ślokas, 1,260. Character, Nāgara. Date, Śaivvat 1779. Appearance, old

Colophon :—

इति श्रीवृत्तरत्नाकराख्ये छन्दसि श्रीसमयसुन्दरोपाध्यायविर-
चितायां वृत्तरत्नाकराख्ये सुगमवृत्तौ षष्ठोऽध्यायः ।

टीकेयं छन्दसः युते वृत्तरत्नाकरच्छन्दसि + + + + +
षष्ठोऽध्यायः ।

Post Colophon :—

संवत् १७७६ भाद्रपदे मासि सिते षष्ठां गमपुगाव्ययामे
व्यलिखद् भागराजदौक्षित शिवराम ॥

The text by Kedāra Bhaṭṭa is well known.

The commentary begins :—

श्रीगणेशाय नमः ॥

पार्श्वनाथं जिनं नत्वा गणिः समयसुन्दरः ।

वृत्तरत्नाकरं छन्दो व्याख्यानं कुरुते स्फुटम् ॥

वृत्तयो बहवः सन्ति छन्दसोऽस्य पुरातनाः ।

परं मया तिसुगमा व्याख्या तस्य विधीयते ॥

व्या[ख्या] पक्षे को द्विजोत्तमोऽभूत् । द्विजेषु उत्तमः, etc., etc.

It ends :—

वृत्तरत्नाकरे वृत्तिं गणिः समयसुन्दरः ।

षष्ठाध्यायसम्बन्धां पूर्णौचक्रे प्रयत्नतः ॥ १ ॥

संवति विधिमुखनिधिरसशशि (१ ई०४) सङ्क्षेपे दौपपर्वदिवसे च ।

जालोरनामनगरे लुण्ठियाकसलौषितस्थाने ॥ २ ॥

श्रीमत् खरत[र] गच्छे श्रीजिनचन्द्रसूरयः ।

तेषां सकलचन्द्राख्यो विनेयः प्रथमोऽभवत् ॥ ३ ॥

तच्छिष्यः समयसुन्दर एतां वृत्तिं चकार सुगमतरां ।

श्रीजिनसागरसूरिप्रवरे गच्छाधिराजेऽस्मिन् ॥ ४ ॥

यः कोपि मत्सूरी मूढः प्रशस्तिं न लिखिष्यति ।

सलौके लप्यते निन्दां कुणिभावी परत्र च ॥ ५ ॥

4758.

3169. **वृत्तरत्नाकरटीका ।** *Vṛtta-ratnākara-ṭīkā.*

By Nārāyaṇa Bhaṭṭa.

Substance, country-made paper. 11×5 inches. Folia, 24. Lines, 21 on a page. Extent in ślokas, 1,600 as given at the end of the MS. Date, Śaka 1752. Appearance, discoloured. Complete.

Date of the composition of the work :—

याति विक्रमशके द्विषष्टभू (१६०२) संमि ते सितग कार्तिक हरे ।

ग्रंथमूर्त्तिसुद्धतं किजकुर्मे रामचन्द्रपदपूजनपुष्पं ।

Samvat 1602 =

Colophon :—

इति श्रीमद्विद्वन्मुकुटमाखिक्वाश्रीभट्टरामेश्वरसूरिसूनुनारायण-
भट्टविरचितायां वृत्तरत्नाकरटीकायां प्रस्तोत्राध्यायः षष्ठः ॥
समाप्ता चेयं टीका ।

Post Colophon :—

ग्रन्थसंख्या १६०० ।

पक्षवाणश्चन्द्राब्दे (1752) शुक्ले मासे तु तिथौ भे ।

समाप्तिता चिरं गन्द्गात् शुक्लषष्ठां गुरौ ध्रुवे ॥

For a description of the commentary see I.O. Catal. No. 1094 and Oxf. 1555. The commentary was composed in 1545 A.D.

The genealogy of the author's family :—

- (1) Nāganātha.
- (2) Aṅgadeva.
- (3) Govinda.
- (4) Rāmeśvara.
- (5) Nārāyaṇa.

The present MS. reads the first name distinctly as Nāganātha and not Nāgapāśa as in the I.O. MS. and not Nāganābha as in the Oxf. MS.

4759.

5809. उत्तररत्नाकरटीका सुधाख्या ।

Vṛtta-ratnākara-ṭikā entitled Sudhā.

By Cintā-maṇi Daivajña.

With the text.

Substance, country-made paper. 9×6½ inches. Bound in book form. Folia, 27. Lines, 22 on a page. Extent in ślokas, 900. Character, Nāgara. Date, Samvat 1805. Appearance, soiled. Complete.

The commentary was written in Śaka 1559=1637 A.D.

Beginning:—

श्रीमद् गणेशं शिवमुख्यदेवतैः ।

सकार्यसिद्धाक्षितपादपद्मं ।

सिन्दूरपूराख्यागण्डयुग्मं

नमामि गौरीहृदयाम्बुजार्कम् ॥

दैवज्ञवर्षपरिसेवितपादपद्मं

गोविन्दातमहिनाथगवीप्रदीपं ।

चिन्तामणिः प्रकुर्वते प्रणिपत्य वृत्त-

रत्नाकरस्य विवृतिं सुलघुं सुधाख्याम् ॥

तत्र तावत् कश्यपमुनिवंशावतंस-पद्येकाचार्यस्त्वनुरनेकजन्मोपार्जित-दुरित-
संभूतविब्रध्वंसकामो यत्प्रकृत् केदारप्रभो ब्राह्मणो विशिष्टशिष्टाचारानुमित-
श्रुतिबोधितकर्षव्यताकं शस्त्ररप्रणामरूपं मङ्गलमाचरन् उत्तररत्नाकराख्यकन्दोद्य-
करणमनुष्टुप्त्रयेण प्रतिजानीते ।

सुखसन्तानसिद्धयर्थं, etc., etc.

It ends:—

इति श्रीविद्वदैवज्ञमुकुटभूषणगोविन्दव्योतिर्वित्स्त्वनुचिन्तामणि-
दैवज्ञविरचितायां उत्तररत्नाकरटीकायां सुधाख्यायां प्रसाराद्य-
ध्यायः षष्ठः ।

वाराणसी सुरसमूहकृताधिवासा
 सा राजते विविधमुक्तिपदप्रदातः (मः) (?) ।
 यामावसन् निखिलशास्त्रविचारदक्षः
 श्रीनीलकण्ठविधिविद् गणितागमज्ञः ॥
 श्रीगार्ग्यवंशजशिरोमुकुटस्य ह्रीरः
 सज्ज्योतिषागमपटुः कृतटिप्पणौघः ।
 भूमौश्रवन्दितपदाम्बरहस्ततोऽभूत्
 गोविन्ददैवविदह्यौश्रगवौ प्रवीणः ॥
 तस्मात् सूनुरभूदह्यौश्रभणिति व्याख्यान-विद्वत्तमः
 साहित्यार्थवपारगो गुणनिधिः सिद्धान्तवेत्ता कविः ।
 गोमत्या हृदयाम्बुजावरमणिदैवज्ञचिन्तामणिः
 ज्योतिर्ज्ञातृशिरोमणिर्विरचित प्रस्तारचिन्तामणिः ॥
 हेरम्बपादयुगलं हृदये विचिन्त्य
 हृन्दोच्चशिष्यविहितार्थनया प्रणमः ।
 चिन्तामणिः शिशुहितामकरोत् सुदत्त-
 रत्नाकरस्य विवर्ति सुलघुं सुधाख्याम् ॥
 नन्दवाणश्ररभूमित प्राक् १५५६ । मार्गशीर्षसितपक्षदशम्यां
 ग्रन्थपूर्तिमुक्ततार्पतः स्नान्महामिष्ट + + + गणनाथ ॥ (?)

Colophon :—

इति विद् + + मुकुटभूषणगोविन्दज्योतिर्विव-सूनुरदैवज्ञ-
 चिन्तामणिविरचिता दत्तरत्नाकरटीका सुधानाम्नी समाप्ति-
 मगमत् ॥

Post Colophon :—

संवत् १८०५ आशुति ३ रवौ विचित्रितेयं ज्ञेया कृपालुकोलैः ॥

4760.

10900. **वृत्तरत्नाकरसेतुः ।** *Vṛtta-ratnākara-setuḥ.*

Vṛtta-ratnākara-setuḥ (a commentary on Vṛtta-ratnākara).

By Hari Bhāskara.

With the text.

Substance, country-made paper. 12×6 inches. Folia, 20. In tri pāṭha form. Character, Nāgara of the nineteenth century. Appearance, fresh. Complete.

Written in A.D. 1876 at Benares.

Colophon :—

इति श्रीमदग्निहोत्रिकु(लिते)लतिलकायमान-श्रीमदायाजिभट्ट-
सूनुहरिभास्करविरचितो वृत्तरत्नाकरसेतुः समाप्तः ।

See L. 712, W., p. 225, Oxf. 198A.

4760A.

9011. *The Same.*

Substance, country paper. 10×4 inches. Folia, 41. Lines, 10 on a page. Extent in ślokas, 800. Character, Nāgara. Date, Saṃvat 1881. Fresh.

Complete in 41 leaves, of which the first is missing.
Dated Saṃvat 1881.

See L. 712.

4761.

10338. *The Same.*

(Commentary only.)

Substance, country-made paper. 9½×4½ inches. Folia, 37. Lines, 8, 9 on a page. Extent in ślokas, 576. Character, Nāgara. Date, Saṃvat 1806. Appearance, fresh. Complete.

The time of the composition of the commentary :—

अक्षिवह्निहयभूमिते वर्षे (1732) यद् वसन्तसमये मधुसूक्ते ।

आगतः प्रतिपदीह समाप्तिं सेतुरेष बुधसङ्गमुदेऽस्तु ॥

Colophon :—

इति श्रीमत् कश्यपाय्यसम्भवाग्निहोत्रिकुलतिलकायमान-
श्रीमदायाजिभट्टसूनु-पराभिधान-हरिभास्करविरचिते वृत्तरत्ना-
करे सेतुः समाप्तिमगात् ।

The genealogy is given as follows :—

36B, अंविक्नेश्वरपुरीकृतवासादग्निहोत्रिकुलनि(र)धिपन्नात् ।

पुण्यपूर्णपुरुषोत्त[म]भट्टा(दु)दभूव सृजतौ हरिभट्टः । १ ।

वेदवाक्यनिचयवचनेन प्रेक्षितो विधिरिवेष्ट बुधोच्चैः ।

लोकगीतविमलायतकौर्त्तिः सोपि सज्जनमणिर्जयति-स्म । २ ।

तस्मादुद्भूतकौर्त्तिः कृतसृजतभरान्मन्त्रतन्त्र(?)

साधूनामग्रगण्योऽगददलनविधौ मानवाणां शरण्यः ।

काशीक्षेत्राधिवासौ हृतकटिनतरारातिषड्वर्गदम्भः

श्रीमानायाजिभट्टः सुरयजनरतः शुद्धधीराविरासौत् । ३ ।

सेतुस्तुतनयेन शैवनगरे सद्दृष्टरत्नाकरे

नेतुं भास्करशर्मणा विरचितः पारं बुधानां गणः ।

तेनात्मसुरासुरेन्द्रनिकरव्याकोलमौलिरुखल-

चंचद्रत्नमशीचिरंजितपदो देवो रविः प्रीयतां । ४ ।

Post Colophon :—

सम्भत् १८०६ शके १७७१ माघशुक्ल पूर्णिमा रविवासरे

लिखितमिदं पुस्तकं श्रीवाजपेई रामसहायेन । यादृशं

पुस्तकं ।

Already noticed.

4762.

9395. *The Same with the text.*

Substance, country-made paper. 10 × 5½ inches. Folia, 25. Lines, 14 on a page. Tripāṭha form. Character, Nāgara. Appearance, old. Complete.

The text by Kedāra Bhaṭṭa is well known, and has been printed several times in Calcutta. For the commentary see L., Vol. II, p. 126, No. 712.

Leaves from 22 to 25 seems to have been restored.

4763.

5841. वृत्तरत्नाकरादर्शः । *Vṛtta-ratnākarādarśaḥ.*

A commentary on Kedāra's Vṛtta-ratnākara by Divākara Bhaṭṭa, son of Mahādeva Bhaṭṭa and grandson of Bhāradvāja Bālakṛṣṇa Bhaṭṭa.

Substance, country-made paper. 10×5 inches. Folia, 2 to 69 with the 16th missing. Lines, 13 on a page. Character, Nāgara of the early nineteenth century. Appearance, discoloured. Incomplete both ends.

The first and the last colophons in the incomplete manuscript are :—

13A, इति श्रीमद्भारदाजमहादेवात्मजदिवाकरकृते वृत्तरत्नाकरादर्शे
वृत्तपरिभाषाध्यायः प्रथमः ।

46A, भारद्वाजकुले अतिस्मृतिपटुः श्रीसूर्यभक्तस्तथा
रामाराधनतत्परोपि च महादेवोऽभवत्तार्किकः ।
तत्पुत्रेण दिवाकरेण रचिते श्रीवृत्तरत्नाकरा-
दर्शे सत्कविपद्यपङ्क्तिसहजे ऽध्यायो गतः पञ्चमः ॥

See I.O. Catal. No. 1095.

The date of the composition of the commentary is given in the following verse in the I.O. Catalogue :—

पूर्णाब्धिसप्तैकमिते प्रवर्षे सत्कार्तिके मासि विशुद्धपक्षे ।
तार्तीयपूर्णे दिवसे सुपुण्ये ह्यादर्श इत्यं घटितः समाप्तः ॥

The date is Samvat 1740=1684 A.D.

4764.

5858. **वृत्तरत्नाकरटीका भावार्थदीपिका ।**

Bhāvārtha-dīpikā, a commentary on Vṛttaratnākara.

By Janārdana.

Substance, country-made paper. 11×5 inches. Folia, 2 to 43. The first leaf is missing. Lines, 9 on a page. Extent in ślokas, 1,000, Character, Nāgara of the nineteenth century. Appearance, old.

It ends thus : —

वृत्तरत्नाकरग्रन्थवृत्तिं सूरिर्जनार्दनः ।

चकार भगवत् प्रीत्यै + + भावार्थदीपिकाम् ॥

Colophon :

इति श्रीजनार्दनविबुधविरचितायां भावार्थदीपिकाभिधायं

वृत्तरत्नाकरटीकायां प्रस्तारादिनिरूपणं नाम षष्ठाध्यायः ।

समाप्ता चेयं भावार्थदीपिकाभिधा वृत्तरत्नाकरटीका ।

4765.

5076. **छन्दोमञ्जरी ।** *Chando-mañjarī.*

Substance, country-made paper. 16½×3½ inches. Folia, 21. Lines, 6 on a page. Character, Bengali. Date, Śaka 1718. Appearance, fresh. Complete.

Colophon : —

इति छन्दोमञ्जर्यां गद्यप्रभेदो नाम षष्ठः स्तवकः ।

इति गोपालदासजगन्नादासेन रचिता छन्दोमञ्जरी समाप्ता ।

Post Colophon Statement :—

प्रणम्य देवं गोपालं गुरुं गणेशमेव च ।

तारिणीञ्च नमाम्यद्य कालिकाञ्च दिगम्बरीम् ॥

लिखितेयं मया देव जम्बूद्वीपवासिना ।

जामं चण्डिकाः पदं ध्यात्वा श्रीहरेस्तथाशर्मणा ॥

दुर्गाशरणम् । शकाब्दा १७१८ तारिख ६ आवण । श्रीहर-
सुन्दरीध्यानपूर्वकं मया लिखितम् । श्रीठाकुरदास देवशर्मेणः
पुस्तकम् । यत्नेन लिखितो ग्रन्थः, etc., etc.

4766.

10835. *The Same.*

Substance, country-made paper. 16 × 2½ inches. Folia, 24. Lines, 5
on a page. Character, Bengali. Date, Śaka 1576. Appearance, dis-
coloured. The 7th leaf is missing.

Last Colophon : --

इति कविराजश्रीगङ्गादासभिषग्विरचिता कन्दोमञ्जरी
समाप्ता ।

Post Colophon :--

ॐ नमो गुरवे ॥ श्रीश्रीदुर्गा ॥ समाप्तस्त्रायं ग्रन्थः ॥ माह
आवण शनिवार मोकाम विष्णुपुर श्री + विद्यासागरमहा-
पात्रस्य गृहे समाप्ति ॥ शकाब्दाः १५७६ ॥ सन १०६०
साल ॥ इति कन्दोमिशेषः ॥

4767.

10806. *The Same.*

Substance, country-made paper. 16 × 3½ inches. Folia, 19. Lines, 6
on a page. Character, Bengali. Date, Śaka 1642. Appearance, dis-
coloured. Complete.

Colophon :--

इति कविराज श्रीगङ्गादासभिषग्विरचिता कन्दोमञ्जरी
समाप्ता ।

Post Colophon :--

शुभमस्तु । शकाब्दाः १६४२ चैत्रस्य प्रथमदिवसे समाप्तिरिति
सनब्दाः सन १०२६ (perhaps 1126) श्रीकृष्णमणिदेवशर्मेणः
पुस्तकमिदमस्तु । श्रीश्रीनन्दनन्दनचरणं शरणं ममास्तु ।
श्रीगोपीनाथो जयति, etc.

श्रीगोपौपतिपादपद्मयुगले यस्यास्ति निबन्धं मतिः
तेनेदं लिखितं कवेः सुखकरं हृन्दःसु साराश्रयम् ।
शास्त्रं कानुसुतेन मासि मधुके शाके सपक्षश्रुतौ
नक्षत्रेशकलान्विते सुकविना वाचस्पतिव्यायसा ॥
ऋतुपक्षान्विते चैव कालेशस्य शिरोऽङ्किते ।
लिखितं निजपाठाय श्रीकृष्णामणिना मुदा ॥

4768.

4702. *The Same.*

Substance, country-made paper. $16\frac{1}{2} \times 4$ inches. Folia, 23. Lines, 6 on a page. Character, Bengali of the early nineteenth century. Appearance, fresh. Complete.

4769.

4613. *The Same.*

Substance, country-made paper. $14\frac{1}{2} \times 3$ inches. Folia, 32. Lines, 6 on a page. Character, Bengali. Date, Saka 1744. Appearance, fresh. Complete.

Post Colophon :-

शाके वेदान्तितुरग(र)विधौ (१७४४) सौरज्यैष्ठ्य षष्ठे
सोमाहेऽष्टांशगगन(वि)विधौ ग्रन्थ एष समाप्तः ।
हृन्दोदन्दस्य सुविमलको राजनारायणेन
श्रीयुक्तश्रीप्रमथसुयुता विप्रमुखेन तेन ।

4770.

3739. *The Same.*

Substance, country-made paper. $15 \times 3\frac{1}{2}$ inches. Folia, 31. Lines, 5 on a page. Character, Bengali. Date, Saka 1686. Appearance, fresh. Complete.

Colophon :—

इति हृन्दोमञ्जरीं गद्यप्रभेदो नाम षष्ठः खण्डः ।

Post Colophon :—

समाप्तश्चायं ग्रन्थः ।

शकाब्दाः १६८६ ज्यैष्ठ्य लिपिरियं श्रीहृषीकेशप्रभोदः ।

It ends :—

व्यवहारोचितं प्रायो मया कृन्दोऽत्र कौत्सितम् ।
 प्रस्तारादि पुनर्नीतिं केवलं कौतुकं हि तत् ॥
 सर्गैः षोडशभिः समुज्ज्वलपदैर्नवार्थभयाश्रयैः
 येनाकारि तदच्युतस्य चरितं काव्यं कविप्रौतिदम् ।
 कंसारेः शतकं दिनेशशतकद्वन्द्वं तस्यास्त्यसौ
 गङ्गादासकवेः श्रुतौ कुतुकिनां सच्छन्दसां मञ्जरौ ॥

Often noticed and often printed.

4771.

407. *The Same.*

Substance, country-made paper. $13\frac{3}{4} \times 2\frac{1}{4}$ inches. Folia, 23. Lines, 5 on a page. Character, Bengali. Appearance, old. Date, Saka 1641. Complete.

Post Colophon :—

आषाढस्यैकविंशतिदिवसे बुधवारे रात्रौ समाप्तेयं ।
 शाके चन्द्रपितामहाननमहासेनास्यत्तिथ्यां मिते
 चाब्दे चैव रवौ गते च मिथुने पक्षेऽशुचौ चेन्द्रे ।
 वारे विष्णुतिथौ च पुस्तकमिदं श्रीकेशवो व्यासुरः
 संप्रीतिश्च लिखेत् रात्रिसमये भ्रातुर्हिताय हयम् ॥

4771A.

410. *The Same.*

Substance, country-made paper. $9\frac{1}{2} \times 6$ inches. Folia, 24. Lines, 26 on a page. Extent in ślokas, 750. Character, Nāgara.

A MS. stiched on the left hand side and written breadthwise contains two MSS. (1) Chando-mañjarī by Gaṅgā-dāsa Kavi coming to an end in 15A. (2) Anekārtha-mañjarī by Mahākṣapaṇaka of Kāśmīra ending in 23B. The latter work is noticed in L. 1404.

4772.

2406. छन्दोमञ्जरी । *Chando-mañjarī (Vedic).*

Substance, country-made paper. $7\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 2. Lines, 12 on a page. Extent in ślokas, 50. Character, Nāgara of the eighteenth century. Appearance, discoloured. Complete.

For the work see L. 877. It is a short treatise on seven Vedic Metres, dealing in detail with Atijagati-chandah शृङ्गारौ, अतिशृङ्गारौ, व्यष्टौ, अव्यष्टौ, छति, अतिछति, छति, प्रछति, आछति, विछति, सविछति, अभिछति उछति ।

1A, छन्दोमञ्जरी कथ्यते प्रथमं छन्दः गायत्री चत्वारो जडाहरणानि ; 1A, द्वितीयमुष्णिक् ; 1B, तृतीयमुष्णिक् ; 1B, चतुर्थं वृहती ; 2A, पञ्चमं पंक्तिः ; 2A, षष्ठं त्रिष्टुप् ; 2A, सप्तमं जगती—इति जगतीछन्दो भेदाः । अथाति जगत्यादीनि ; 2A, अतिजगती ।

It is a Vedic work on prosody entirely different from the work by Gaṅgā-dāsa.

4773.

3538A. छन्दोमञ्जरीव्याख्यासारः ।

Chando-mañjarī-vyākhyā-sārah.

Substance, country-made paper. $14 \times 3\frac{1}{2}$ inches. Folia, 8. Lines, 10 on a page. Extent in ślokas, 400. Character, Bengali of the nineteenth century. Appearance, discoloured. Complete.

It begins thus :—

ॐ नमो गणेशाय ।

स्वर्गापवर्गदौ पुंसां भक्तिकल्पद्रुमावपि ।

श्रीलक्ष्मणचरणौ वन्दे सन्देहवनपावकौ ॥

वल्लवनवेहिता(?) सदर्थसन्दोहकन्दलाद्यायाम् ।

वंशीवदनस्योक्तौ श्रद्धां किल साधवो दधति ॥

ग्रन्थारम्भे श्रेष्ठदेवताप्रणामरूपमङ्गलं निबन्धन् छन्दोग्रन्थं कर्त्तुं
प्रतिजानीते प्रणम्य देवमित्यादि ।

It ends thus :—

तस्य गङ्गादासकवेरसो(?) + छटग्रन्थानां मञ्जरी सारभूता
एतादृशग्रन्थरूपकौतुकिनां विदग्धानां अवयवक्रियाविषयेऽस्तु अथच
पुष्पमञ्जरी कुतुकिनां अतौ कर्णे तिस्रतीति ध्वनिः ।

Colophon :—

इति छन्दोमञ्जरीयाख्यासारः । नमो गोविन्दाय ।

Post Colophon :—

आदर्शदोषान्मतिविभ्रमादा, etc., etc.

4774.

3087. छन्दःसुधाकरः । *Chandaḥ-sudhākarah.*

With the commentary entitled Jyotsnā by Kṛṣṇa Paṇḍita.

Substance, country-made paper. $12\frac{1}{4} \times 6\frac{1}{4}$ inches. Folia, 30. Lines, 16 on a page, Character, Nāgara in the eighteenth century hand writing. Appearance, discoloured. Incomplete at the end.

The colophon we get is in leaf 13A :—

इति श्रीकृष्णपण्डितकृतायां छन्दः सुधाकरयाख्यायां ज्योत्स्नाया-
मार्याख्या कला ।

The colophon does not say who the text is by.
Aufrecht gives the author's name as Kṛṣṇarāma.

The MS. is incomplete both ends.

The text begins thus from the middle :—

अन्तेवासिनि गुरुता निघता यातेषु वेषु संभंजनम् ।
आर्याः स्युर्दृष्ट्याद्यास्तान् प्रथमान् गुरुन् स्तौमि ॥ १ ॥
आर्य्येयं यदि च गगना सप्तगयुक्ता भवन्ति नायुजिजः ।
यः षष्ठोऽन्तो वार्द्धं प्रथमे चरमे तु षष्ठो जः ॥ २ ॥

The commentary begins :—

अत्र लौकिकच्छन्दस एव निरूपणादादौ सर्वलौकिकच्छन्द-
स्वार्थाया ब्रह्मधाप्रसिद्धत्वादादौ तान्निरूपयितुं निर्व्विन्नसमाप्यथं
मध्येऽपि मङ्गलं निबध्नाति अन्तेवासिनोति ।

4775.

3518. छन्दोरत्नाकरः । *Chando-ratnākaraḥ.*

By Rāmeśvara, son of Vāsudeva Sārvabhauma.

Substance, country-made paper. 14½ x 2½ inches. Folia, 17. Lines,
4 on a page. Extent in ślokas, 280. Character, Bengali. Date, Saka
1622. Appearance, discoloured. Complete.

An elementary treatise on metres in four chapters.

Last Colophon :—

इति महामहोपाध्याय श्रीवासुदेवसार्वभौम-भट्टाचार्यात्मज-
श्रीरामेश्वराचस्पतिविरचिते छन्दो रत्नाकरे अशेषच्छन्दोनिरूपणं
नाम चतुर्थरत्नम् ।

Post Colophon :—

अक्षिवाङ्मरसग्लावि प्राक् विष्णुपदद्वयम् ।
व्यलेखि पुस्तकं नत्वा सार्वभौमेन धौमता ॥

Beginning :—

अम्बाले तच्छरणकमलं सादरं ये भजन्ते
तेषां वाणी भवति रुचिरा लीलया जल्पितापि ।
इत्थं दुर्गे तद्भक्त्युगं भक्तितस्मिन्तयित्वा
छन्दोग्रन्थे मृदुमतिरपि ग्रन्थमेकं तनोमि ॥
गुरोः पदाम्बुजं नत्वा श्रीरामेश्वरशर्मणा ।
छन्दोरत्नाकरं नाम ग्रन्थरत्नं प्रतन्यते ॥
संयुक्तायं दीर्घं सानुस्वारं विसर्गसंमिश्रम् ।
विशेषमन्तरं गुरु पादान्तस्थं विकल्पेन ॥ इति श्रुतबोधे ।

Colophon runs thus :—

इति श्रीमहामहोपाध्याय श्रीवासुदेव-सार्वभौम-भट्टाचार्या-
त्मज-श्रीरमेश्वरवाचस्पतिविरचिते छन्दोरत्नाकरे समष्टं नाम
द्वितीयं रत्नम् ।

The colophons of the first and the second ratnas are not found.

It ends :—

केचित्तु नानाभाषया गौतिमिच्छन्ति । आदित्रयाणामुदाहर-
णम् अपराजितास्तवादौ गौतेरुदाहरणं जयदेवादौ प्रष्टव्यम् ।

Authorities quoted :—

1A, श्रुतबोध ; 2A, इति माघे, इति भट्टः ; 2B, इति पिङ्गले ; 2B, पौञ्जिका ; 3B, तालाध्याये, गौतिप्रकाशे ; 4B, इति सङ्गौतरत्नाकरे, छन्दो-
रत्नावली, छन्दोगोविन्द, जयदेव ; 5A, छन्दोमञ्जर्या ; 11B, इत्यादिपर्जन्या
इति मार्कण्डेयपुराणे, इति कूर्मपुराणे ।

4776.

9672. **वृत्तरत्नावली ।** *Vṛtta-ratnāvalī.*

*By Cirañjīva Bhaṭṭācārya, the son of Rāghavendra
Bhaṭṭācārya Śatāvadhāna.*

Substance, country-made paper. 13 × 5½ inches. Folia, 3. Lines, 18 on a page. Extent in ślokas, 180. Character, Nāgara. Appearance, old. Complete.

This is a treatise on versification, written under the patronage of Yasavanta Simha, the Naeb Dewan of Dacca, who is often addressed here with high sounding epithets. The verse 72, for instance, giving the rule of the Śardūla-vikṛīḍita metre, runs thus, panegyricizing his patron :—

कोदण्डध्वनिखण्डितारिष्टनासर्वातिगर्व प्रभो
गौड श्रीयश्वन्तसिंह नितरामाकर्णयाकर्णय ।

यत्र स्युर्मसजा गणास्तगणौतास्थो गणोऽन्ते गुहः
विश्रामो रविभिर्नगैस्तदुदितं शार्ङ्गलविक्रीडितं ॥ ७२ ॥

For the opening and closing verses see Hpr. Vol. III,
No. 280, p. 183-184.

4777.

10084. वृत्तविवेचनम् । *Vṛtta-vivecanam*.

By son of Vilāsa, the son of Śrī Rāma.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 7. Lines, 7
on a page. Extent in ślokas, 90. Character, modern Nāgara. Appearance, fresh. Complete.

The maṅgalācaraṇa and the object of the work :—

गणपतिमभिवन्द्य वंदितं निखिल-सुरारि-सुरर्षिमानवैः ।

परगदितमवेक्ष्य सुन्दरं हरपुरि वृत्तविवेचनं ब्रुवे ॥

The author's father and grand-father, and the date of the composition, and extent in ślokas of the work :—

7 श्रीराममिश्रस्य सुतोतिविद्वान् विलासनामातिविलासकारौ ।

उदारधौः सर्वजनेषु मानौ तत्सुनुनायं क्रियते सुवृत्तम् ॥ ५२ ॥

वर्षेऽग्निगोनागविधौ (1817) दशम्यां पौषे सिते वृत्तविवेचनास्थः ।

ग्रंथो मया चंद्रशरैः (51) सुपद्यैर्बद्धः सतामभ्युदयाय भूयात् ॥ ५३ ॥

Colophon :—

इति श्रीमद्राममिश्रात्मजविलासाख्यसुनुविरचितं वृत्तविवेचनम्

(ब्) । Composed in Samvat 1817.

Post Colophon :—

संवत् १८२८ आषाढे ॥ दो ग्रन्थमदः संपूर्णम् ॥ मुक्तौ ६

ग्रन्थौ ॥ श्री ॥ अस्तु सतामभ्युदयावेदं हृदोग्रंथमन्वितं वृत्तैः ।

हरिशंकरेण लिखितं + + तथा गणेशं तम् ॥

4778, 4779.

10085. वृत्तमुक्तावली । *Vṛtta-muktāvalī*.

By Hari Saṅkara (*Gauḍa vaṃśodbhava*).

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 5. Lines, 3 on a page. Character, modern Nāgara. Appearance, fresh. Incomplete.

Beginning :—

श्रीगणेशाय नमः ।

अथ द्वितीये । (?)

शिव-वर्णं शिवं वंदे सशिवं शिवकारिणम् ।

शिवान्नं लब्धमाहिं तं वाचाधौशं कपर्दिनम् ॥ १ ॥

चत्वारश्चेद् रा यस्यां सा कन्या प्रोक्ता विद्वद्भ्यः ॥ २ ॥

दीर्घौ लघुयुग्मं दीर्घतत एषा ॥ वाले कविद्वन्द्वैरुक्ता तनु मध्या ॥ ३ ॥

4780.

9267. बालशिक्षोपदेशः । *Bāla-sikṣopadeśaḥ*.

By Siddheśvara Kavi.

Substance, country-made paper. 7×3 inches. Folia, 8. Lines, 5 on a page. Extent in Slokas, 50. Character, Nāgara. Date, Samvat 1920. Appearance, tolerable. Complete.

The last page contains names of metres. So the work has come here. It is really a Sanskrit reader.

It begins thus :—

श्रीगणेशाय नमः ।

श्रीहेरम्बो जगतां लम्बोदरतां दधच्चतुर्बाहुः ।

धर्मार्थकाममोक्षैराकाङ्क्षापूरको जयति ॥ १ ॥

श्रीमन्तो धीमन्तो निजकुलकमलाकारार्कभावश्चेत् ।

इह तत्रभवन्तस्तर्हि भवन्त्वस्मदादेश्याः ॥ २ ॥

आगच्छन्तो भगितुं स्वच्छं वदन्तो भवन्तु वाञ्छन्तः ।

अवसरभगितां मणितिं कर्णे कर्त्तुं प्रवीणत्वं ॥ ३ ॥

End :—

काश्यां नित्यं विलसितरुचौ विदित्यग्नैर्भवतु सुखदा ।
प्रिच्छा हंसी नवपटधियां श्रीविश्वेशः समनुमनुतां ।

Colophon :—

इति श्रीसिद्धेश्वरविरचितो बालप्रिच्छोपदेशः ।
काश्यां हि + + + विक्रमवर्षे खनेत्रनिधिचन्द्रेः + + + कार्तिक-
कृष्णौकादश्यापेतकरपूर्वे संवत् १९२० का० कृ० श्रै० उ० पं० ।

4781.

5915. वृत्तदर्पणम् । *Vṛtta-darpaṇam.*

By Bhīṣma Miśra.

Substance, country-made paper. $9\frac{1}{2} \times 4\frac{1}{4}$ inches. Folia, 4. Lines, 15 on a page. Character, Nāgara of the nineteenth century. Appearance, old and discoloured.

A treatise on versification in two chapters, the first dealing with the Mātrā-vṛttas and the second with Varṇa-vṛttas. The present manuscript contains the first chapter only.

For the beginning and the end of the work see L. 2028.

Colophon :—

इति श्री(भि)भीष्ममिश्रकृते वृत्तदर्पणे मात्रावृत्तनिर्देशनं प्रथम-
प्रकाशः ।

4782.

3757. प्राकृतपिङ्गलटीका । *Prākṛta-piṅgala-ṭīkā.*

Substance, country-made paper. $14\frac{1}{2} \times 3$ inches. Folia, 5. Lines, 11 on a page. Extent in ślokas, 280. Character, Bengali of the seventeenth century. Appearance, discoloured. A fragment.

It begins :—

अथ वर्णमेव ।

अक्षरसंख्यायाः किम् । अथ मात्रानष्टमाह नष्टे इत्यादि ।

नष्टे सर्वाः कलाः कुरुष्व पूर्वयुगलसदृशानङ्गान् देहि प्रश्नाङ्गिन् लोपय
 शेषसुदृढमङ्गं लोपयित्वा लिख । यत्र यत्र प्राप्यते भागः एतत् भणति स्फुटं
 पिङ्गलनागः । परमात्रा ऽट्हीत्वा गुरुमात्रां याति यावत्स्थिते तावत्स्थि
 ष्यायाति । अमुकप्रस्तारस्यामुकस्थाने कौदृशो गणस्तिसृतीति प्रश्ने तत् कथनाय
 नष्टश्लिष्टमुच्यते । नष्टे ज्ञातये इति तथाचायं प्रकारः, षट्कलप्रस्तारस्य प्रथमस्थाने
 कौदृग्गणस्तिसृतीति प्रश्ने सर्वाः कलाः कर्त्तव्या भवन्ति । सर्वकलाकरणे च
 षड् लघवः स्थापनीयाः । यथा । । । । । तत्र च पूर्वयुगलसदृशाङ्गदानं पूर्ववत्तेन
 १ । २ । ३ । ५ । ८ । १३ । अत्र च शेषाङ्गे प्रश्नाङ्गलोपः कर्त्तव्यो भवति शेषस्तयो-
 दशाङ्गः । तत्र प्रश्नाङ्गस्यैकस्य लोपाद् द्वादशाङ्गोऽवशिष्टः तदुलोपेन गुरुलघवो
 लेख्या भवन्ति ।

It ends :—

षड्विंशत्यक्षरप्रस्तारं कृत्वा समुद्रतीरपर्यन्तं गतं वक्ष्यित्वा
 जनं विवेशेति । आर्याच्छन्दः ।

After this there is a line in a later and still smaller
 hand. The fragment contains Mātrā-naṣṭa, Varṇoddiṣṭa,
 Varṇa-meru, Varṇa-patākā, Mātrā-meru and Mātrā-patākā.

4783.

10086. प्रस्तारपत्तन or छन्दःप्रस्तारसरणि ।

Prastāra-pattana or Chhandah-prastāra-suraṇi.

By Kṛṣṇadeva.

Substance, country-made paper. 9½ × 4½ inches. Folia, 15. Lines, 6
 on a page. Character, modern Nāgara. Appearance, fresh. Incomplete
 at the end.

Every leaf is marked with the letters प्रस्ता पत्तन .

A well-known work on metres.

Beginning :—

श्रीगणेशाय नमः ।

नत्वा गणेशं सौतेषां शेषं च सकलार्थदम् ।

छन्दः प्रस्तारसरणिः क्षणादेवेन दर्शते ॥

सत्सु ग्रन्थेषु बज्जसु छन्दोविस्तरवौचिषु ।
समुद्रत्सु ममोद्योगः कोपि कूपायते नृणां ॥

The object and the scope of the work :—

पिङ्गलानुसरणी सरणीयं कापि राजरमणी रमणीया
द्रागशेषहृदयेष्ववरोहं कुर्वतीव युवतीव विभाति ॥

तत्रादौ प्रस्तारलक्षणमाह ।

4784.

9690. *The Same.*

Substance, country-made paper. 13½ × 6 inches. Folia, 5. Lines, 18 on a page. Extent in Slokas, 450. Character, Nāgara. Appearance, tolerable. Remarkably correct. Complete.

This is a short treatise on versification, based on Piṅgala-sūtra and composed in Saṃvat 1879. It has two chapters called Prāsāda. Composed in नवहयगजभूमि १८७९ सम्बत् ।

Beginning :—

नत्वा गणेशं सीतेशं शेषश्च सकलार्थदं ।
छन्दःप्रस्तारसरणिः कृष्णदेवेन दर्शयते ॥ १ ॥
सत्सु ग्रन्थेषु बज्जसु छन्दोविस्तरवौचिषु ।
समुद्रत्सु ममोद्योगः कोऽपि कूपायते नृणां ॥ २ ॥
पिङ्गलानुसरणी सरणीयं कापि राजरमणी रमणीया ।
द्रागशेषहृदयेष्ववरोहं कुर्वतीव युवतीव विभाति ॥ ३ ॥

तत्रादौ प्रस्तारलक्षणमाह ।

पद्यपादगतैः कृत्स्नैर्गुणभिर्लघुभिस्तथा ।
छन्दसोऽखिलभेदस्य प्रस्तारो ज्ञानलक्ष्मणतः ॥ ४ ॥

मोक्षद्वयेनावरोहक्रमेण प्रस्तारमाह—

गुरुणां प्रथमस्याधो लघुर्लघ्वो हि सर्वतः ।
परानशेषानधोऽधस्तु क्रमाहोत्थास्तु तादृशाः ॥

गुह्यां प्रथमात् पूर्वाधोऽधस्तु गुह्यं खेतु । ५ ॥

यावत् सर्वलघुच्छन्दो वर्णप्रस्तारकृत्कमे (?) ॥ ६ ॥

इति प्रस्तारः ।

End :—

शाखिल्यान्वयभूरभृद्वपतिः कश्चित् विपश्चिन्महौ-
स्तद्वालावध देवराजजयगोपालावभूतां बुधौ ।
न्येष्टः सूरभृत् कनिष्ठजनितो यः कृष्णदेवस्तयो-
स्तस्येदं निज श्रेष्ठुषीविलसितं धौमन् मुदे पत्तनं ॥
नवहयगजभूमि भाविते वत्सरेऽस्मिन्
विजयिनि विजयाङ्गे राजनीवातिहृद्ये ।
रवितिथिसमुपेते कृष्णपक्षावलम्बि-
न्यजनि कुतुकशीलं पत्तनं मार्गशीर्षे ॥

The last colophon runs :—

इति देवकीनन्दनसिंहतनुज-श्रीजानकौप्रसादसिंहनियुक्त-
श्रीशाखिल्यकुलोद्भूतत्रिपाठिकृष्णदेवविरचिते प्रस्तारपत्तने प्रसिद्धा-
प्रसिद्ध-मणिकुट्टिमो नाम द्वितीयः प्रासादो ऽशेषि तं चेदं
पत्तनं समाप्तं ।

शुभं भवतु समस्तजगतां ।

4785.

10340. छन्दःकौस्तुभः । *Chhandah-kaustubh.*

By Rādhā Dāmodara.

With the commentary by Vidyābhūṣaṇa, the author's pupil.

Substance, country-made paper. 11×5 inches. Folia, 32. In tri-
pāṭha form. Character, modern Nāgara. Appearance, fresh. Complete.

An elaborate treatise on versification, with illustra-
tions in praise of Kṛṣṇa.

For the work see L. No. 2570.

The commentary begins :—

अर्चितनयनानन्दो राधादामोदरो गुह्यर्जीयात् ।

विहङ्गोमि यस्य कृपया छन्दःकौस्तुभमहं मितवाक् ॥

End :—

श्रीराधादामोदरप्रियो विद्याभूषणनाम्ना ।
हृन्दःकौस्तुभशाले भाष्यमिदं सम्पति यदघात् ॥

Last Colophon :—

इति विद्याभूषणविरचिते हृन्दःकौस्तुभभाष्ये मात्राप्रस्तार-
विवरणं नवमौप्रभाः समाप्ताः ।

Post Colophon :—

लिखितं मालवीयशुक्लरमानाद्येन ।

4786.

9300. *A work of the same name.*

By Durgeśvara Bhaṭṭa.

Substance, country-made paper. 12×5 inches. Folia, 19 (11-16 and 21-33). Lines, 9, 13 on a page. Extent in slokas, 570. Character, Nāgara. Appearance, new. Incomplete.

See L. Vol. VIII, p. 22, No. 2570, for the text, and both for the text and commentary, Peters, 5, 192-93.

The work is based on Prākṛta-piṅgala.

Leaves from 11 to 13 are written in red ink ; the rest in black, but in the same hand.

This fragment contains 15 chandas.

There is one more leaf of some other work on prosody.

ALAMKĀRA OR RHETORIC.

4787.

9707. अलङ्कारशेखरः । *Alamkāra-śekharaḥ.*

By Keśava Miśra.

Substance, country-made paper. 11×5 inches. Folia, 51. Lines, 9 on a page. Extent in Slokas, 1,000. Character, Nāgara. Date, Samvat 1914. Appearance, tolerable. Complete.

This is a commentary on the Alamkāra-sūtras of Śauddhodanī, written under the patronage of Mahārāja Māṇikya Candra, by Keśava Miśra. He is stated, in the second introductory verse, to be the author of seven other works on poetics. But all of them, as he says, are intelligible only to those who are versed in the Tarka-Śāstra. Hence the necessity, he says, for writing the work under notice. What the seven works, he speaks of, are, is not ascertainable.

Rāma-candra, Māṇikya-candra's grandfather, died in a sanguinary war between a sultan of Delhi and a king of Kamta (?). The dynasty to which Rāma-candra, his son Dharma-candra, and Māṇikya-candra belonged, is said to have their origin in Suśarmā.

For a description see L. Vol. IX, No. 3307.

The last colophon runs thus :—

इति श्रीमहाराजाधिराजश्रीमन्माणिक्यचन्द्रकारिते अलङ्कार-
शेखरे न्यायार्थकेशवमिश्रकृते विश्रामरत्नं ।

Post Colophon :—

लक्ष्मीनारायणोनाथमलेख्यलङ्कारशेखरः ।

सूक्तोपशारदादेवोप्तिरोधारणहेतवे ।

संव० १९१४ वैशाख वदि शुक्लवासरे शुभं ।

4788.

9708. *The Same.*

Substance, country-made paper. $10\frac{1}{2} \times 4$ inches. Folia, 16. Lines, 12 on a page. Extent in slokas, 530. Character, Nāgara. Appearance, tolerable.

A fragment of the same.

4789.

4057. काव्यादर्शः । *Kāvyādarśaḥ.*

By Daṇḍyācārya.

Substance, country-made paper. $14\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 29. Lines, 7 on a page. Character, Bengali. Date, Śaka 1739. Appearance, discoloured. Complete.

A work often printed and often noticed.

Post Colophon Statement :—

मित्रो ब्रह्ममयः प्रभूतलिपिभिर्मत्याणिजाभिर्मम
प्रत्यक्षो भगवानुपैतु परमां प्रीतिं प्रभाप्रोज्ज्वलन् ।
शांतिं रन्ध्रशिवाक्षिनिन्धुममिति श्रीपूर्व्वरामेश्वरो
भूदेवो व्यलिखन्महाकविकृतं ग्रन्थं निजालोकने ॥

Colophons :—

6B, इति काव्यादर्शे प्रथमः परिच्छेदः; 21B, इत्याचार्य-
दण्डिकृतौ काव्यादर्शे द्वितीयः परिच्छेदः ।

Last Colophon :—

इत्याचार्यदण्डिकृतौ काव्यादर्शे तृतीयः परिच्छेदः ।

समाप्तश्चायं ग्रन्थः ।

शुभमस्तु शकाब्दाः १७३९ श्रीगिरिधरदेवशर्मणः पुस्तकञ्च साक्षरञ्च ।

प्रत्यक्ष-देव दिवसे दिवसे लघुत्वं
सौभाग्यलोपि-नरलोककुले स्वदासं ।
सम्भाव्य मज्जयसि शोकसमुद्रमध्ये
त्वत्पादपद्मशरणागतसात्मजं माम् ॥

मामिन्द्रलोकमथवा विधुलोकमन्ते
 वैकुण्ठलोकमथवात्मभुवोऽपि लोकम् ।
 त्वं प्रापयेरिति मृषेह परामृशामि
 ब्रह्ममिहामय-विलोपमृते स्वस्तनोः ॥

4790.

4544. *The Same.*

Substance, country-made paper. $14 \times 2\frac{1}{2}$ inches. Folia, 48. Lines, 4 on a page. Character, Bengali of the eighteenth century. Appearance, old and discoloured. Complete.

4791.

3033. वाग्भटालङ्कारः । *Vāgbhaṭālaṅkāraḥ.*

Substance, country-made yellow paper. $9\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 21. Lines, 7, 8 on a page. Character, Nāgara. Appearance, old. Complete. Written in two different hands, the first four leaves in a smaller hand and the rest in a larger one.

The work has been often noticed and often printed.

4792.

7796. *The Same.*

Substance, country-made paper. $10\frac{1}{4} \times 5$ inches. Folia, 21, of which the first is missing. Lines, 7 on a page. Character, Jaina Nāgara. Date, Śaṃvat 1916. Appearance, fresh.

Last Colophon :—

इति श्रीवाग्भटालङ्कारः समा[१]प्तमगमत् ।

Post Colophon :—

संवत् १९१६ वर्षे जेष्ठमासे कृष्णपक्षे तिथौ १० दशम्यां
 भृगुवासरान्वितायां लिः । ऋ (the name is blurred over
 with ink) चिरंजीवी प्रतापकवरहेतवे वाराणस्यां नगर्या,
 औरस्तु । कल्याणमस्तु ॥

4793.

8991. वाग्भटालङ्कारसूचव्याख्या ।

Vāgbhaṭālaṅkāra-sūtra-ryākhyā.

Substance, country-made paper. 10 × 4½ inches. Folia, 30. Lines, 9 on a page. Extent in ślokas, 700. Character, Nāgara. Fresh. Incomplete.

Incomplete. Thirty leaves. The MS. is incomplete and the author's name is not ascertainable.

It begins thus :—

श्रीगणेशाय नमः । श्रीवर्द्धमानं जिनयतिरनन्तविज्ञान-
मन्ततिर्जयति मद्गौः कलिकालतमः श्रमं नयति । वाग्भट-
कवीन्द्रः चित्तालङ्कारसूत्राणि किमपि दृशामि सुगन्धजनबोध-
हेतोः स्वस्य स्मृतिजननदृष्टौ च ।

4794.

8998. कविकल्पलता । *Kavi-kalpa-latā.*

By Debendra, the son of Vāgbhaṭa.

Substance, country-made paper. 9 × 4 inches. Folia, 36-67. Lines, 9 on a page. Extent in ślokas, 1,600. Character, Nāgara. Dated, Samvat 1713. Old. Fresh.

From leaf 36 to the end in leaf 67.

Colophon :—

इति श्रीवाग्भट्टसूनुमहाकविदेवेन्द्रविरचिता कविकल्पलता
समाप्ता ।

Post Colophon :—

नेत्र-चन्द्र-तुरगेन्दुमितेऽब्दे वैत्रिके इत्यादि ।

4795.

4447. *The Same.*

By Deveśvara, son of Vāgbhaṭa, otherwise called Māgha Caitanya.

Substance, country-made yellow paper. 17½ × 4 inches. Folia, 68. Lines, 5 on a page. Extent in ślokas, 1,400. Character, Bengali of the nineteenth century. Appearance, fresh. Complete.

Last Colophon :—

इति श्रीमाघचैतन्यविरचित कविकल्पलतायामष्टमं कुसुमम् ।

The 8th flower is a collection of 26 verses.

Post Colophon :—

समाप्तोऽयं ग्रन्थः ।

This is a manual of rules for composition : published in the Pratna-kamra-nandinī, Nos. 1-31.

See Aufrecht, Cat. Bodl., No. 498 ; Weber, Cat. Berl., No. 822 ; and I.O. Catal. No. 1178.

4796.

10557. *The Same.*

By Deveśvara, the son of Vāgbhaṭa, the Minister of the King of Mālava.

Substance, country-made paper. 10 × 4 inches. Folia, 57, of which the last three are a restoration. Lines, 9 to 12 on a page. Extent in ślokas, 1,400. Character, Nāgara of the eighteenth century. The restoration being dated Samvat 1964. Appearance, old and discoloured.

Colophon :—

इति सप्तमं कुसुमम् । कविकल्पलता समाप्ता ।

Post Colophon :—

शुभं संवत् १८६४ कार्तिक कृष्ण ५ शनौ प्रातःकाले मालवीय
रघुनाथरामशर्मानेन सम्पूर्णीकृतम् । काश्यां गोचट्टतटे ।

Beginning :—

श्रीगणेशाय नमः ।

गङ्गावारिभिरक्षिताः फणिफणैस्तपस्त्रवास्तच्छिखा
रत्नैः कोरकिताः सुधांशुकलया स्मेरैकपुष्पश्रियः ।
आनन्दाश्रुपरिजृताक्षि ऊतमुग्धमैर्मिलद्दोहदा
नाल्यं कल्पलताः फलं ददतु वो ऽभौष्टं जटा धूर्जटेः ॥ १ ॥

The author :—

मालवेन्द्र-महामात्य-श्रीमद्भागभट-नन्दनः ।
देवेश्वरः प्रतनुते कविकल्पलतामिमाम् ॥ २ ॥
प्र(१)तिभा-भावितात्मानः कवित्वं केन कुर्वते ।
अन्यत्र कविताधान-कुशलाविकलाः पुनः ॥ ३ ॥
यदन्यैः वर्त्मनः क्षुप्तं तत्र सच्चरतो मम ।
पदे पदे प्रस्खलनं सन्तः खण्डावलम्बनम् ॥ ४ ॥
कविशिक्षाश्रितं वीक्ष्य कवीन्द्रानुपजीव्य च ।
निवद्धेयं मया घोरारस्वरितश्लोकसिद्धये ॥
सुवृत्तरम्यस्तवका सदालिपरिसेविता ।
कविकल्पलता सेयं अमलाः परिश्रुल्लसताम् ॥
शब्दश्लेषकथार्थाख्याः चत्वारस्तवका इह ।
ते चतुः पञ्चषट् सप्त कुसुमैरन्विताः क्रमात् ॥

The end :—

आविष्कृता वसुमती सुमरीश्वरेण
देवेश्वरेण कविनागविनायकेन ।
काव्यज्ञमानसमुदे समुदेतु भूमा
वा कल्पमेव कविकल्पलतावतारः ।

Hints are given how a man can write verses easily i
Sanskrit.

4797.4015. *The Same.*

Substance, country-made paper. $18 \times 3\frac{1}{4}$ inches. Folia, 17 to 47. Lines, 6 on a page. Character, Bengali of the eighteenth century. Appearance, old, discoloured and dilapidated. A mere fragment.

The fragment contains the second stavaka minus the first kusuma of which there is only the colophon, the third stavaka and the beginning of the fourth.

28B, इति द्वितीयश्लेषस्तवके रुद्रियौगिकमिश्राखं नाम पद्यं कुसुमम् ।
समाप्तश्च द्वितीयश्लेषस्तवकः ।

40A, इति कविकल्पलतायां तृतीयकथास्तवके वादितर्जनं नाम षष्ठं
कुसुमम् । समाप्तश्चायं तृतीयः कथास्तवकः ।

4798.9360. *The Same.*

Substance, country-made paper. 10×5 inches. Folia, 62. Lines, 10 on a page. Extent in ślokas, 1,220. Character, Nāgara. Date, Samvat 1914. Appearance, tolerable. Complete.

With marginal notes on some leaves.

This contains rules for composition and is divided into 4 chapters called stavakas, which are subdivided into 4, 5, 6, 7 kusumas respectively.

See I.O. Vol. III, p. 339A. (atal. No. 1178 to 1182.

4798A.8180. *The Same.*

Substance, country-made paper. $12\frac{1}{4} \times 5$ inches. Folia, 80. Lines, 9 on a page. Extent in ślokas, 1,300. Character, Nāgara. Date, Samvat 1964. Appearance, fresh. Complete. The first and the last leaves are restorations.

Post Colophon :—

संवत् १९६४ आश्वि० शुक्ल ९ भौमे मालवीयरघुनाथ-
रामशर्मेण सम्युक्तीकृतं काश्यां गोचट्टते ।

The colophon runs :—

इति श्रीवाग्भट्टसूनुमहाकवि-श्रीदेवेन्द्रविरचिता कविकल्पलता
समाप्ता ।

मंवलसरे १९१४ पौष शु० ६ शु० । श्रीजानकौप्राणेश्वराय नमः ।

4799.

10004. कविकल्पलताव्याख्या । *Kavi-kalpa-latā-vyākhyā.*

By Mahādeva.

Substance, country-made paper. 9×4 inches. Folia, 20 marked 13-32. Lines, 15 on a page. Character, Nāgara of the nineteenth century. Appearance, discoloured and decayed. A mere fragment.

The text, *Kavi-kalpa-latā* is by Devendra.

The work gives instructions for versification on various topics. It consists of 4 sections, called *stavakas*, which again are subdivided into *Kusumas*. See Oxf. 211A, W.p. 228, and I.O. Catal. 1178-1182.

17A, इति कविकल्पलता-तृतीयस्तवके राजदर्शनप्रथमकुसुमव्याख्या
समाप्ता ।

21B, इति कल्पलता-तृतीयस्तवके गङ्गास्तुतिर्नाम द्वितीयकुसुमव्याख्या
समाप्ता ।

23B, इति तृती० भगवदौरणं नाम तृतीयकुसुमं तद्व्याख्येयं ।

27A, इति तृतीयस्तवके विप्रसम्भाषणाभिधेय-चतुर्थकुसुमे महादेवविश्वदी-
कृतं व्याख्या ।

28A, इति तृतीये-तडागादिवर्णनाख्य-पंचमकुसुमव्याख्येयं ।

28B, इति कविकल्पलतायां वादितर्ज्जनाख्य-षष्ठकुसुमव्याख्या समाप्तश्च
तृतीयः स्तवकः ।

29A, इति चतुर्थस्तवके प्रथमकुसुमव्याख्या । इदानीमद्भूताख्यद्वितीयकुसुमं
व्याख्यातुमुपक्रमते ।

4800.

8999. पदार्थद्योतनिका । *Pudārtha-dyotānikā.*

(कविकल्पलताटीका)

*A commentary on Kavi-kalpa-latā.**By Mahādeva, the son of पट्टवर्द्धनमुद्गल ।*

Substance, country-made paper. $8\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 146. Lines, 10 on a page. Extent in ślokas, 2,900. Character, Nāgara. Old. Incomplete.

From leaf 69 to the end in leaf 146.

This begins from द्वितीयकुसुम, as the text noticed under the last number begins with the third.

The last colophon runs thus :—

इति श्रीमद्भागवतसूनुदेवेश्वरविरचितकविकल्पलतायां श्रीमत्-
पट्टवर्द्धनमुद्गल-सोमयाजिसुत-महादेवकृतायां पदार्थद्योतनिका-
ख्यायां चतुर्थस्तवके समस्याकुसुमं समाप्तं । सम्पूर्णश्चायं ग्रन्थः ।

It ends thus :—

तपनाः सूर्या द्वादश वसवः अष्टौ एवं गणनया नवति-
संख्यकान् + + + + + । यथा च लोचनानां
अष्टादश संख्यया खराः निष्ठादादयः स्रग्गमपधनीत्यपरनामानः
सप्त तैः सहिता लसन्त्यः मूर्च्छनाः एकविंशतिः ग्रामाश्च त्रयः
तालाश्च एकोनपञ्चाशत् एवं सर्व्वमेलने अष्टौतिः संख्या तान्
अष्टौषीः श्रुतवान् चक्षुःश्रवस्त्वात्तज्जातेरिति शिवं । १०४ ।

4800A.

10202. ऋङ्गारतिलकम् । *Ṛṅgāra-tilakam.**By Rudra Bhaṭṭa.*

Substance, country-made paper. 9×4 inches. Folia, 35. Lines, 8 on a page. Character, Nāgarā. Date, Samvat 1715. Appearance, old and discoloured. Complete.

Last Colophon :—

इति रुद्रभट्टविरचिते रुद्रङ्कारतिलके रसागमे तृतीयपरिच्छेदः ॥ १ ॥
समाप्तोऽयं ग्रन्थः ॥

Post Colophon :—

प्ररेन्दुनगभूतवर्षे कृष्णान्तकशनाविषु (?) ।
रुद्रङ्कारतिलकोऽलेखि प्रदाग्रौवेन घौमता ॥
संवत् १७१५ आश्विनवदि १० ग्रनौ लिखितमिदं पौताम्बरात्मजेन सदाग्रौवेन
नागरेण ॥

See Oxf. 491.

4801.

5456. रुद्रतालङ्कारटिप्पणम् । *Rudratālaṅkāra-ṭippaṇam.*

By Nami-Sādhū.

Substance, country-made paper. 10 × 3½ inches. Folia, 75. Lines, 10 on a page. Extent in ślokas, 2,600. Character, Nāgara. Date, Samvat 1578. Appearance, very old and discoloured. Complete.

Last Colophon :—

इति नमिसाधुविरचिते रुद्रतालङ्कारटिप्पणके + + + +

Post Colophon Statement :—

संवत् १५७८ समये चैत्रवदि गुरौ

+ + + + +

The end has faded away. It contained the name of the place where it was copied and the name of the reigning king.

The text is by Rudrata and the commentary by Nami Sādhū, the disciple of Śāli-bhadra the head of Thāva-vadra-purīya gaecha.

See the end in Sanskrit in L. 3329.

The concluding verses, the last of which contains the date of the composition of the commentary (1125 of the Vikrama Era), are not given in the present manuscript.

4802.

1824. अभिधावृत्तिमातृका । *Abhidhā-vṛtti-mātrkā.*

By Bhaṭṭa Mukula, son of Kallaṭa.

For the manuscript see L. 2438 and for the work see Buhler's Kasmir report p. 66.

It is a short elementary treatise on *Abhidā*, one of the main topics of Indian rhetoric.

The author belongs to Kāśmīra and to the 10th century A.D., as he comes between Bhaṭṭa Kallaṭa and Abhinava Gupta, both distinguished Śaiva philosophers and rhetoricians.

Rājendra-lāla thinks that the character is Nāgara, it is modern Kāśmīrī.

4803.

9621. दशरूपम् । *Daśa-rūpaṃ.*

By Dhananījaya with Daśa-rūpāvaloka, the commentary by Dhanika.

Substance, country-made paper. 11×5 inches. Folia, 68. Lines, 10 on a page. Extent in ślokaś, 2,040. Character, Nāgara. Date, Samvat 1841. Appearance, tolerable. Complete.

This is a well known work on dramaturgy, printed in the Bibliotheca Indica and translated by G. C. O. Haas of Columbia University.

Colophon : —

इति श्रीविष्णुसूनुर्धनिकस्य दशरूपावलोकै रसविकाशस्तुर्थ-

प्रकाशः समाप्तः ।

Post Colophon :—

संवत् १८४१ मीती माघ सुदि ५ वार सनीयर ।

4804.

2494. *The Same.*

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 74 of which the first 18 leaves are missing. In tripāṭha form. Character, Nāgara of the eighteenth century. Appearance, discoloured and corroded. The last leaf is of yellow colour.

Often noticed and printed.

The last colophon of the commentary :—

इति श्रीविष्णुसूत्रोर्ध्वनिकस्य छतौ दशरूपावलोकं चतुर्थः
प्रकाशः । शुभम् ।

4805.

9006. *The Same.*

*With its commentary entitled दशरूपकावलोक by धनिक, the son
Viṣṇu.*

Substance, country-made paper. 10×3 inches. Folia, 85. Lines, 7 on a page. In tripāṭha form. Character, Nāgara. Fresh. Complete.

Complete in 85 leaves. The text in the middle and the commentary above and below.

For the commentary see I.O. Catal. No. 1129.

4805A.

3808. कविरहस्यम् । *Kavirahasyam.*

Substance, country-made paper. 13×2 inches. Folia, by counting, 12. Lines, 6 on a page. Character, Bengali of the seventeenth century. Appearance, faded and dilapidated.

A fragment of Halāyudha's Kavirahasya :—

रसन्ति मधुरैः कण्ठैर्यस्योद्याने पतत्रिणः ।

रसयन्ति च हृद्यानि तत् + + + + + ॥

This is a work on rhetoric in verse. It also gives the uses of roots. It has been often printed in Calcutta, by Sir Raja Śaurindra-Mohan Tagore and others. The MS. was copied in Śaka 1599 by Viśveśvara Śarmā.

The Post Colophon runs thus:—

शकाब्द १५९९ लेखक श्रीविश्वेश्वरशर्मा यथादृष्टं तथा-
लिखितं । इति समाप्तमवाप्तगुणोदयं, कविरहस्यमिदं रसिक-
प्रियम् ।

यदभिधाननिधानं हलायुधदिनवरस्य कृतिः सुकृतार्थिनः ।
समाप्तश्चायं + + ।

4806.

8997. सरस्वतीकण्ठाभरणकारिका ।

Sarasvatī-kaṇṭhābharṇa-kārikā.

By Bhoja.

Substance, country-made paper. 9×4 inches. Folia, 12. Lines, 8 on a page. Extent in ślokas, 200. Character, Nāgara. Old. Incomplete.

The first chapter only in 12 leaves, and five kārikās of the next chapter in leaf 12.

4807.

1672. *The Same with illustrations.*

By Bhōja-rāja.

Substance, country-made paper. 13½×5. Complete in five chapters. First two take 77 leaves, the third 37 leaves, and the fourth and fifth 82 leaves. Character, Nāgara. Appearance, fresh. Complete.

Printed in Calcutta under the auspices of Anandasām Baruā 1883-1884.

4808.

4851. सरस्वतीकण्ठाभरणलघुटीका ।

Sarasvatī-kaṇṭhābharṇa-laghu-ṭīkā.

By Harihara Miśra.

Substance, palm-leaf. $12\frac{1}{4} \times 2$ inches. Folia, 8 to 47. Lines, 7 on a page. Appearance, discoloured. Character, Nāgara.

The first Colophon is in 19B :—

प्रथमपरिच्छेदविवरणं समाप्तमिति ।

It ends thus :—

अप्रसारितविस्तीर्णं

अल्पलघुकपरिस्तुद्धं अज्ञात

Last Colophon :—

मिश्रश्रीहरिहरविरचिता सरस्वतीकण्ठाभरणलघुटीका

समाप्ता ।

4809.

5184. काव्यप्रकाशकारिका *Kāvya-prakāśa-kārikā*

or Kāvya-prakāśa without the prose portion and the examples.

Substance, country-made paper. $14 \times 2\frac{1}{2}$ inches. Folia, 12. Lines, 5 on a page. Character, Bengali of the nineteenth century. Appearance, fresh. Complete.

Colophon :—

इति काव्यप्रकाशकारिका समाप्ता ।

4810.

11121. *The Same. Here called Sūtra-pāṭha.*

Substance, country-made paper. 13×5 inches. Folia, 3. Lines, 12 on a page. Character, modern Nāgara. Appearance, fresh. Complete.

These leaves contain the kārikās of *Kāvya-prakāśa* numbering 141.

Colophon :—

इति श्रीकाव्यप्रकाश सूत्रपाठः समाप्तमगमत् ।

4811.

8994. *The Same.*

Substance, country-made paper. 11×4 inches. Folia, 11. Lines, 7 on a page. Extent in ślokas, 180. Character, Nāgara. Appearance, old. Complete.

Colophon :—

इति काव्यप्रकाशे कारिकायां व्यर्थालंकारनिर्णयो नाम दशम उल्लासः । समाप्ताः काव्यप्रकाशकारिकाः ।

4812.

3980. *The Same. With Vṛtti and examples.*

Substance, Kāśmīrī paper. 10×7 inches. Folia, 95. Lines, 10 on a page. Character, old Kāśmīrī. Appearance, discoloured and worm-eaten. Complete.

Many of the leaves contain marginal and interlineal notes.

Colophon :—

इति सकलविषयसिद्धगुरुसम्मटभट्टविरचिते काव्यालङ्काररहस्ये
निबन्धे श्रीकाव्यप्रकाशे व्यर्थालङ्कारनिर्णयो नाम दशम उल्लासः ।

समाप्तमिदं काव्यप्रकाशनाम महाग्रन्थमिति ॥

4813.

718. *The Same.*

Substance, taḍi-pattra. 14×2 inches. Folia, 91. Lines, 5 on a page. Extent in ślokas, 2,200. Character, Bengali. Appearance, worm-eaten and dilapidated. Complete.

4814.

8555. *The Same.*

Substance, country-made paper. 10×5 inches. Folia, 78. By counting. Lines, 10 on a page. Extent in ślokas, 1,500. Character, Nāgara. Appearance, fresh.

Incomplete.

From the beginning up to the अकारप्रथमदोष and the chapter on Alampkāra.

4815.

8738. *The Same.*

Substance, country-made paper. 13½×5 inches. Folia, 128. Lines, 9 on a page. Extent in ślokas, 2,500. Character, Nāgara. Dated, Samvat 1902. New. Complete.

Complete in 128 leaves in large, bold and beautiful hand on thick paper with marginal notes throughout.

Copied in Samvat 1902 at Benares. On the back of the last leaf occurs the following śloka :—

अब्दे द्वाभररन्ध्र-चन्द्रनियुते (१६०२) मासे च माघादिने,
श्रीमत् कृष्णपदादिदेवकवितुः(तः) साहित्यवारांनिघेः ।
बोधगारमिमं कुशायमतिको यत्थं पुरारेः पुरे,
रम्यं साधु पपाठ काव्यरसिको ज्योतिष्प्रकाशो बुधः ॥

4816.

3527. *The Same.*

Substance, country-made paper. 17×3 inches. Folia, 90 of which the first five are missing. Lines, 6, 5 on a page. Character, Bengali. Date, Śaka 1435. Appearance, fresh. Incomplete at the beginning.

Colophon :—

इति काव्यप्रकाशेऽर्थालङ्कारनिर्णयो नाम दशम उल्लासः ।

Post Colophon :—

समाप्तोऽयं ग्रन्थः ।

शुके वाणकुताशनेन्द्रगणिते काव्यप्रकाशाभिधं ।

गोपालो विलिखे पुस्तकमिदं विद्वन्मनोनन्दनम् ॥

दोषोऽत्र प्रणिधानं हानिजनितः सन्तो विचार्यो लिपिः ।

स्त्रीयायाः स्मृतितत्परैर्न सहसा युष्माभिरेवागतैः ॥

4817.

4726. *The Same.*

Substance, palm-leaf. 12×2½ inches. Folia, 5 to 126 of which the following leaves are missing: 1-4, 7, 12, 13, 15, 20, 23, 33, 35, 36, 37, 39, 41, 42, 44, 46, 47, 49, 50, 53, 59, 60, 61, 64, 66, 67, 73, 77, 81, 84, 87, 89, 93 to 99, 101, 103, 104, 108 to 111, 113, 114, 117, 118, 121, 123 are missing. Then there are 26 leaves with the leaf marks lost, one of which contains the colophon of the 5th ullāsa, after which there are 12 leaves. Lines, 4, 5, on a page. Character, Nāgara of the fourteenth century. Appearance, old, discoloured and worm-eaten.

4818.

2983.

A fragment of Raghudeva commentary on the kārīkās of Kāvya-prakāśa, which are attributed by the commentator to Bharata-muṇi, the Vṛtti only according to him is by Mammaṭa Bhaṭṭa.

For the MS. see L. 4242.

Beginning :—

श्रीगणेशाय नमः ।

रघुदेवकृतानेककृतिनामस्तु तोषिका ।

भरताननसंभृतकारिकार्थ-प्रकाशिका ॥

भरतमुनिः स्वकर्त्तव्यकाव्यरसास्वादनकारण-कारिकात्मकालङ्कारशास्त्रसमाप्ति-प्रतिबन्धक-विभ्रविधाताय ग्रन्थादौ भारतीस्तुतिरूप-मङ्गलमाह । नियतिकृत-नियमरक्षिता इत्यादि ।

4819.

835. काव्यप्रकाशः सटीकः ।

Kāvya-prakāśa with a commentary.

For the manuscript see L. 1681. But the description there is misleading.

The accompanying ṭikā appears to be a recast of Jayanta's commentary, improved and supplemented by quotations from many later commentaries. The compiler's name Ratna-kaṇṭha, and that of the ṭikā, Ṭikā-sāra samucchaya are to be found in leaf 68B in a verse to be quoted hereafter.

Aufrecht says that the Jayanti commentary was composed in 1293.

The commentaries quoted in this are : (1) Bhāskara's commentary, (2) Śārabodhinī by Śrīvatsā Varmā, (3) Paṇḍita-rāja, (4) Kāvya-prakāśa-sūtra-nirūpaka-kāvya-pradīpa, (5) Pradīpa-kāra, (6) Kāvya-ratna-pradīpa, (7) Bṛhat-saṃketa-kāra (14B), (8) Bhima-sena Māgadha, (9) Alampkārodāharaṇa (297B) by Jayaratha (?), (10) Subuddhi miśra-ṭikā, (11) Viśṭārikā.

41A, इति श्रीविष्णुचक्रवर्ति-श्रीमन्महाचार्यविरचिते काव्यालङ्कार-रहस्यनिबन्धे काव्यप्रकाशे पण्डितभट्टश्रीजयन्तविरचितटीकायां बृहटीकाकार-व्याख्यासारसहितायां काव्यप्रयोजनकारणस्वरूपभेदनिर्णयो नाम प्रथम उल्लासः ।

64B, इति श्रीभट्टजयन्तविरचितायां काव्यप्रकाशदीपिकायामन्यटीका-सारसहितायां त्रिविधवृत्तिनिर्णयो नाम द्वितीय उल्लासः ।

68B, इति श्रीभट्टजयन्तविरचितायां काव्यप्रकाशदीपिकायां अर्थव्यञ्जकता-निर्णयो नाम तृतीय उल्लासः ।

जयन्तीमुख्यटीकाभ्यः सारमुद्धृत्य यत्नतः ।

निर्मितो रत्नकण्ठेन टीकासारसमुच्चयः ॥

131B, इति श्रीकाव्यप्रकाशे(स) टीकासंग्रहे चतुर्थ उल्लासः ।

159B, इति श्रीमच्छ्रीपुरोहितभट्टजयन्तविरचितायां अन्यटीकासारसंहितायां काव्यप्रकाशदोषिकायां पञ्चम उल्लासः ।

162A, इति श्रीमत् पुरोहितभट्टजयन्तविरचितायां अन्यटीकासारसंहितायां काव्यप्रकाशदोषिकायां षष्ठ उल्लासः ।

227B, इति भट्टजयन्तविरचितायां काव्यप्रकाशदोषिकायां बह्विटीका-व्याख्यासारसंहितायां दोषनिरूपणं नाम सप्तम उल्लासः ।

239A, इति श्रीपुरोहितभट्टजयन्तविरचितायां काव्यप्रकाशदोषिकायां अन्यटीकासारसंहितायां गुणालङ्कारभेद-नियतगुणनिर्णयो नाम अष्टम उल्लासः ।

266B, इति पुरोहितभट्टजयन्तविरचितायां काव्यप्रकाशदोषिकायामन्य-टीकासारसंहितायां शब्दालङ्कारविवेको नाम नवम उल्लासः ।

See Peterson's second report p. 16.

4820.

913. काव्यप्रकाशनिदर्शनम् ।

Kāvya-prakāśa-nīdarśanam.

By Rājānaka-Ānanda Kavi.

For the manuscript see L. 1825.

Colophons :—

14A, इति श्रीकाव्यदर्शने श्रितिकण्ठविबोधने काव्योद्देशदर्शनं प्रथमं ।

34B, इति श्रीकाव्यप्रकाशदर्शने श्रितिकण्ठविबोधनाख्ये + + + + +
द्वितीयोल्लासः ।

41A, इति श्रीकाव्यप्रकाशनिदर्शने श्रितिकण्ठविबोधनेऽर्थव्यञ्जकता-
लङ्घनस्तृतीय उल्लासः ।

4821.

4739. काव्यप्रकाशटीका । *Kāvya-prakāśa-ṭīkā.*

By Śrī-dhara.

Substance, palm-leaf. 12½ × 2 inches. Folia, 1 to 115 of which the following leaves are missing :—24, 32, 34, 46, 47, 48, 50, 54, 56, 59, 63, 65, 69, 86, 87, 88, 93, 95, 100, and 114. Two leaves are marked 61. Lines, 7

on a page. Character, Maithila of the thirteenth century. Appearance, old and discoloured. Incomplete both ends.

The MS. begins from the 6th ullāsa and comes abruptly to an end in the 10th ullāsa.

2B, इति काव्यप्रकाशविवेके औधरविरचिते षष्ठ उल्लासः ; 61A, इति औधरविरचिते काव्यप्रकाशविवेके नवम उल्लासः ।

See my Report for 1895-1900.

4822.

4738. *The Same.*

By Tarkācārya Thakkura Śrī Śrī-dhara.

One leaf measuring 12×2 inches, contains the end of the commentary. It is written in old Maithila and marked 117.

Colophon :—

इति तर्कार्थठक्कुरऔधरविरचिते काव्यप्रकाशविवेके दशम उल्लासः ।

Post Colophon :—

समस्त-विबदावलीविराजमानमहाराजाधिराज-औमत्प्रिव-
सिंहदेवसम्भुज्यमानतौरभुक्तौ गजरथधरनगरे सप्रक्रियसदुपाध्याय-
ठक्कुरऔविद्यापतीनामाज्ञया खोयालसं औदेवशर्मे वलिया ससं
औप्रभाकराभ्यां लिखितैषा + + + लसं २६१ कार्तिक
वदि १० । पुस्तकलिखनपरिश्रमवेत्ता विद्वज्जनः । सागरलङ्घनखेदं
हनुमानेकः परंवेद ।

Here the MS. comes abruptly to an end.

See my report for 1895-1900.

This is the last leaf of the previous number but it was separately acquired and a separate number given to it, the MS. was written in a hurry by two scribes under the order of Vidyāpati the Maithila poet about 1405 A.D.

4823.

2886. काव्यप्रदीपः । *Kāvya-pradīpah.**By Mahāmahopādhyāya Govinda, son of Keśava and elder brother of Śrī-harṣa.*

Substance, country-made paper. 10 × 4 inches. Folia, 183 with 24th leaf missing. Lines, 9, 10, 12 on a page. Extent in ślokas, 5,500. Character, Nāgara of the eighteenth century. Appearance, discoloured.

A commentary on Mammāṭa Bhaṭṭa's *Kāvya-prakāśa*.

See Oxf. 502-504, L. 3022 and I.O. Catal. No. 1146. But none of them quote the verse last but two, in which Govinda speaks of his younger brother Śrī-harṣa in very high terms.

ज्येष्ठे सर्वगुणैः कर्णायामि वयोमात्रेण पात्रे धियां
गात्रेण स्मरगर्वखर्वणपरे निष्ठाप्रतिष्ठाश्रये ।
श्रीहर्षे त्रिदिवं गते मयि मनोहीने च कः शोधये-
दत्राशुद्धमहो महत्सु विधिना भारोजयमारोपितः ॥

This Śrī-harṣa is to be differentiated from Śrī-harṣa the author of *Naiṣadha*. For, Govinda quotes from both Śrī-harṣas, distinguishing his brother by saying मद्भ्रातुः श्रीहर्षस्य. The work has been twice printed once in the *Kāvya-mālā* and once in the *Ānandāśrama Series*

Govinda mentions also Ruci-kara Kavi as his elder brother.

4824.

9346. *The Same.*

Substance, country-made paper. 9 × 4 inches. Folia, 179. Lines, 12 on a page. Extent in ślokas, 4,650. Character, Nāgara. Date, Samvat 1780. Appearance, tolerable. Complete.

Some of the leaves were lost, namely 1-7 and 45-61. They have been replaced, 1-17 by 1-10 and 45-61 by 45-73.

The first ten leaves and the leaves from 45 to 72 in a different hand look fresh and seems to have been replaced. The text by Mammāṭa Bhaṭṭa is well known and repeatedly printed. For the Tika see L. Vol. IX, p. 124, No. 3022.

The opening verse in the present MS. gives his mother's name as सौनोदेवौ, while according to the MS. noticed by Dr. R. Mitter it is सौतादेवौ ।

4825.

8737. *The Same.*

Substance, country-made paper, $13\frac{1}{2} \times 5$ inches. Folia, 124. Lines, 13 on a page. Extent in ślokas, 5,400. Character, Nāgara. Date, Sāvat 1923. New. Worm-eaten. Complete.

Complete. 7 ullāsas in pp. 1-83. the remaining 3 ullāsas, new pagination, 1-41.

It begins :—

सोनोदेव्याः प्रथमतनयः केशवस्यात्मजन्मा
 श्रीगोविन्दो रुचिकरकवेः खेहपात्रं कनौयान् ।
 श्रीमन्नागायणचरणयोः सम्यगाधाय चित्तं
 नत्वा सारस्वतमपि महः काव्यतत्त्वं व्यनक्ति ॥

वचनसन्दर्भविशेषरूपस्य ग्रन्थस्य प्रारिम्भित्वेन स्तोतुमुचितायाः
 मेव्यमानायाश्च वाग्देव्या व्यासपदभृतां कविभारती['] तदभिन्न-
 त्वेनाध्यवसितां प्रारिम्भितप्रतिबन्धकदुर्गितशान्तये ग्रन्थकृत्
 संस्तौति नियतकृतनियमरहितां ।

The last colophon :—

इति श्रीमहामहोपाध्यायश्रीगोविन्दविरचिते काव्यप्रदीपे
 अर्थालङ्कारनिर्णयो नाम दशम उल्लासः समाप्तः । सम्बत् १८९३,
 समैनाम माघ शुक्लपक्षे नवम्यां बुधवासरे लौखितं अनुसूयलाल
 कायस्थ ग्राम भटउलीमे ।

4826.

2985. *The Same.*

Substance, country-made paper. 12×5 inches. Folia, 2 to 9+1 to 40. Lines, 10 to 13 on a page. Character, Nāgara of the eighteenth century. Appearance, old and discoloured.

The manuscript contains the commentary on the 8th ullāsa of which the first leaf is missing (2-9) and the first forty leaves of that on the 10th ullāsa.

Post Colophon :—

दृग्बहिर्मेघयुक्ते(?)ऽब्दे वैशाखे श्यामले दले ।
चक्रपाणिगुणोक्तासमलिखत् प्रतिपत् तिथौ ॥

Colophon :—

इति श्रीमत् काव्यप्रदीपेऽष्टमोऽङ्कासः ।

4827.

2923. **काव्यप्रदीपोद्योतः ।** *Kāvya-pradīpodyotaḥ.*

By Nāgoji Bhaṭṭa, or Nāgeśa Bhaṭṭa.

For the MS. and the work see L. 4117.

Kāvya-pradīpa is a commentary on Kāvya-prakāsa, and the present work is a commentary on Kāvya-pradīpa.

The Col. of the 10th ullāsa adds the word Laghu before Kāvya-pradīpa.

4828.

8735. *The Same.*

By Nāgoji Bhaṭṭa.

Substance, country-made paper. 10½ × 4½ inches. Folia, 243. Lines, 13 on a page. Extent in ślokaś, 11,300. Character, Nāgara. Old. Fresh. Complete.

Complete in 243 leaves.

It begins :—

याचकानां कल्पतरोररिकच्छताग्रनात्
 षट्कवेरपुराधौशात् रामतो लब्धजीविकः ।
 नागेशभट्टः कुर्वते प्रणम्य शिवया शिवं
 काव्यप्रदीपविद्योतमतिगूढार्थसंविदे ॥

स्तोतृमौचित्ये हेतुर्वचनेत्यादिः । विशेषश्च तान्त्रिकाणां व्यवहारादुन्नेयः ।
 प्रारम्भः आद्याकृतिः सना तदव्यवहितपूर्वकालत्वमपि मङ्गलस्य सूचितं । तादृश्या
 अपि वैरिदेवतात्वे फलादाढत्वात् आह सेव्यमानायाश्च इति ग्रन्थकृत इति शेषः
 कविवाण्या देवतात्वाभावात् आह तदभिन्नत्वेनेति ग्रन्थकृन्मन्मटः कवेर्भारती काव्यं
 वाग्देवीरूपभारत्यभिन्नं निर्मितं मुखादावनिर्वचनीयकमलादिनिर्माणां कुर्वन्ती
 जयतीत्यन्वयः ।

This seems to be a commentary on a commentary
 entitled काव्यप्रदीप on काव्यप्रकाश ।

4829.

5700. काव्यप्रदीपव्याख्या प्रभाष्या ।

Prabhā, a commentary on Kāvya-pradīpa.

By Vaidyanātha, son of Rāma Bhaṭṭa.

Substance, country-made paper. 11×5 inches. Folia, 86. The first
 34 leaves have been restored in a new hand in 81 leaves, so the number of
 leaves in the MS. is now 133. Lines, 14 on a page. Extent in ślokaś,
 2,580. Character, Nāgara of the early nineteenth century. Appearance,
 discoloured. Complete.

It begins :—

श्रीगणेशाय नमः ।
 यः सच्चिदेवतगणेषु महान् उपेन्द्र-
 ब्रह्मादिभिः सततपूजितपादपद्मः ।
 स स्वर्गुनीविमलवारितरङ्गभङ्गैः
 अस्माकमानु शमयत्यनुभं महेशः ॥

गुरुपादसरोजानि प्रणम्य च गजाननम् ।

काव्यप्रकाशसत्याख्यां प्रभाख्यां वितनोम्यहम् ॥

प्रेक्षावल्लहत्तये स्वपित्रादिनामकौर्त्तनपूर्वकं मङ्गलमाचरन्नेव अभिधेयं दर्शयति :—सोनोदेव्या इति ।

Kāvya-pradīpa is a commentary on Mammaṭa's Kāvya-prakāśa, by Govinda Bhaṭṭa, son of Keśava and Sono Devī. See I.O. Catal. No. 1146.

It ends :—

काव्यप्रकाशगम्भीरभावबोधो न चान्यतः ।

इति प्रदीपगम्भीरभवार्यद्योतनं कृतम् ॥

अनेन प्रीयतां देवो नृसिंहो रमया युतः ।

कुलदैवतमस्माकं सर्वभूतात्मना स्थितः ॥

Colophon :—

इति श्रीमत्सुकलशास्त्रधुरन्धर-तत्सदुपाख्यश्रीरामभट्टसुनुवैद्य-
नाथकृतायां काव्यप्रदीपव्याख्यायां प्रभाख्यायां दशम उल्लासः
सम्पूर्णः ।

4830.

9348. *The Same.*

Substance, country-made paper. 9×4 inches. Folia, 89. Lines, 10 on a page. Extent in ślokaś, 2,490. Character, Nāgara. Date, 1780. Appearance, tolerable. Complete.

This is a commentary on काव्यप्रदीप by Govinda, which is a commentary on Kāvya-prakāśa.

It begins thus :—

श्रीगणेशाय नमः ।

यः सर्वदैवतगणेषु महानुपेन्द्रब्रह्मादिभिः सततपूजितपादपद्मः ।

स स्वर्धुनौविमलवारितरङ्गभङ्गैरस्माकमाशु शमयत्यशुभं महेशः ॥ १ ॥

गुरुपादसरोजानि प्रणम्य च गजाननं

काव्यप्रदीपसत्याख्यां प्रभाख्यां वितनोम्यहम् ॥ २ ॥

प्रेक्षावत्प्रत्यये स्वपित्रादिनामकौत्सनपूर्वकं मङ्गलमाचरन्नेव
अभिधेयं दर्शयति “सोनोदेव्या” इति ।

रुचिकरः^३ विः सपत्न्यभातेतिज्ञेयं व्याख्यातश्रोतृगामनुषङ्गतो मङ्ग-
लाय ग्रन्थादिनिबद्धपद्यं व्याख्यातुमवतारयन्नेव तदवतारिकां वृत्तिं
ताटस्थेन व्याचष्टे । वचनेत्यादि ॥

* End :—

एवञ्च पृथक्प्रतिपादने पुनरुक्ततादोषात् तदभावो गुण एवेति
तात्पर्यं ।

काव्यप्रकाश-गम्भीर-भावबोधो न चान्यतः

इति प्रदीप-गम्भीर-भावार्थद्योतनं कृतं । १ ।

अनेन प्रीयतां देवो वृत्तिं ह्येवमया युतः

कुलदैवतमस्माकं सर्व्वभृतात्मना स्थितः । २ ।

Colophon :—

इति श्रीमत्सकलशास्त्रधुरन्धरतत्सदुपाख्य-श्रीरामभट्टसूनु-
वैद्यनाथकृतायां काव्यप्रदीपव्याख्यायां प्रभाष्यायां दशमः उल्लासः ।

Post Colophon :—

शुभं भूयात् ।

वर्षे खवस्त्रस्त्रिमुधांशुमिते तथा नभस्यसितगोत्रभानौ ॥

काव्यप्रदीपप्रगुणप्रभां नृपारामोलिखत् सद्गुरुनिर्मितां

सुधीः । १ ॥

श्रीशारदाशिवार्यगं भूयात् ॥

4831.

2492. काव्यप्रकाशविस्तारिका ।

Kāvya-prakāśa-vistārikā.

By Paramānanda Cakravartī.

Substance, country-made paper. 10 × 5 inches. Two paginations, the first from 109 to 144, containing the colophon of the 5th ullāsa in 142 and that of the 6th in 144, and the second from 1 to 188, containing the rest of the work. The leaf 57th is missing. One stray leaf marked 1 is put

at the end of the manuscript. Character, Nāgara. Appearance, discoloured.

The last colophon :—

इति परमानन्दचक्रवर्त्तिहतायां काव्यप्रकाशविस्तारिकायां
अर्थालंकारनिरूपणं नाम दशम उल्लासः । संपूर्णं काव्यप्रकाश-
विस्तारिका ।

See L. 1638 and H.P.R. Vol. I. 64.

4832.

3364. *The Same.*

Substance, country-made paper. $15\frac{1}{2} \times 2\frac{3}{4}$ inches. Folia. (by counting) 102. Lines, 7 on a page. Character, Bengali of the fifteenth century. Appearance, faded and worn-out. Defective at the beginning and at the end.

Colophon in 81B :—

इति श्रीपरमानन्दचक्रवर्त्तिहृतौ काव्यप्रकाशविस्तारिकायां ध्वनि-
विस्तारो नाम चतुर्थ उल्लासः ।

For the work see L. 1638 and H.P.R. Vol. I. 64. In the opening verses the commentator is described as a disciple of Īśāna Nyāyācārya.

4833.

9674. काव्यप्रकाशः । *Kāvya-prakāśaḥ.*

By Maṇmata Bhaṭṭa.

With the commentary entitled प्रकाश Prakāśa.

By Kamalākara.

Substance, country-made paper. $14 \times 5\frac{1}{4}$ inches. Folia, 1-6, 1-3. Lines, Tripāṭha form. Character, Nāgara. Appearance, fresh. Incomplete.

A fragment comprising the first chapter and a portion of the second.

The Tīkā begins thus :—

ॐ स्वस्ति श्रीगणपतये नमोऽस्तु ।

श्रीविश्वेश्वराय नमः श्रीसरस्वत्यै नमः ।

नत्वा गणेशं वाग्देवीं सामं शम्भुं राघवं ।

श्रीरामकृष्णपितरं नत्वा माध्याह्न मातरं ॥

नारायणात्मज-श्रीमदरामकृष्णात्मजः कृतौ ।

काव्यप्रकाशमां व्याख्यां तनोति कमलाकरः । २ ।

काव्यप्रकाशे टिप्पण्यः सहस्रं सन्ति यद्यपि ।

ताभ्यस्तस्याविशेषो यः पण्डितैः सोऽवधार्यतां ॥

सकृतकारिकां व्याचिख्यासुराद्यश्लोकस्य अवतारिकामाह ग्रन्थेति

4834.

683. काव्यप्रकाशटीका । *Kāvya-prakāśa-tīkā.*

By Gadā-dhar Cakra-vartī Bhaṭṭācāryya.

A fragment.

For the MS. See L. 1527.

Leaf 15B :—

भट्टाचार्यचक्रवर्ती गदाधर उदारधीः ।

व्याकाशौत् प्रथमोल्लास-समुल्लासं सुमेधसां ॥

4835.

3563. *The Same.*

Substance, country-made paper. 22×4 inches. Folia, 37. Lines, 8, 9 on a page. Extent in slokas, 1,800. Character, Bengali of the eighteenth century. Appearance, discoloured. Complete.

Colophon :—

इति श्रीगदाधरी काव्यप्रकाशटिप्पणी ।

Post Colophon:—

श्रीदुर्गायै नमः ॥

श्रीरामशङ्करदेवशर्मणः स्वाक्षरमिदं ।

It begins:—

प्रणम्य गौर्व्यागलैकपूज्यं पादारविन्दं पुरुषोत्तमस्य ।

गदाधरो व्याकुलते प्रयत्नैः काव्यप्रकाशस्य दुरुद्धपङ्क्तौ ॥

काव्य-तत्प्रभेदतल्लक्षणप्रविष्ट-दोषगुणालङ्कारनिरूपणरूप--

कारिकानिकरात्मकग्रन्थप्रथमनिबद्धनियतित्कृतेत्यादिमङ्गलरूपपद्यं

प्रयोजनं दर्शयन्नवतारयति ग्रन्थारम्भे इति ।

यदनन्तरं ग्रन्थस्यारम्भस्तस्मिन् काले इत्यर्थः । ग्रन्थाद्यवहित-
पूर्वकाले इति यावत् । पराम्प्रशतीत्यनेन सम्बन्धः ।

It ends:—

ननु रसोऽचर्च्यमाणो न तिष्ठतीत्यलङ्कारसिद्धान्तः । तदनु-
रोधेन स्थायिभावात्मकरसस्यैव अचर्च्यगानन्यत्वमुपगन्तव्यं तत्
कथमुपपद्यताम् अभेदे विषय-विषयिभावरूपसम्बन्धासम्भवादत-
आह आकार इवाभिन्नोऽपीति यथा साकारवादिमते ज्ञानाकार-
घटादिर्ज्ञानाभिन्नोऽपि तद्विषयस्तथाचर्च्यगानन्योऽपि स्थायीभाव-
स्तद्गोचर इत्यर्थः ।

व्याकरोदमलबुद्धिसुन्दरः कौ ॥ ० ॥

व्याकरोदिदमनल्पधौमतां

कौतकेन कुतकौ गदाधरः ।

न्यायदुर्यहसदर्थचिन्तने-

निष्ठतोऽभवदयं ततः पुनः ॥

4836.

6583. *The Same.*

By Gadā-dhara Bhaṭṭācārya.

Substance, country-made paper. 19½ × 3¼ inches. Folia, 46. Lines, 10 on a page. Character, Bengali of the early nineteenth century. Appearance, fresh. Incomplete.

The mangalācarana and the object of the work :—

प्रणम्य गौर्व्यागगणैकपूज्यं पादारविन्दं पुरुषोत्तमस्य ।
गदाधरो व्याकुरुते प्रयत्नैः काव्यप्रकाशस्य दुरूहपङ्क्तिः ॥

Then it goes on :—

काव्य-तत्त्वभेद-तल्लक्षणप्रविष्टदोषगुणालङ्कारनिरूपणरूप--
कारिकानिकरात्मकग्रन्थप्रथमनिबद्धनियतेत्यादिमङ्गलरूपपथं
प्रयोजनं दर्शयन्नवताम्यति ग्रन्थारम्भ इति ... etc.

10A, भट्टाचार्यचक्रवर्त्ती गदाधर उदारधीः ।
व्यक्तार्थोत् प्रथमोल्लासमुल्लासाय सुमेधसां ॥

34B, काव्यप्रकाशस्य महादुरूह-
मुल्लासमुल्लासितवान् द्वितीयं ।
गदाधरो धीरधुरंधराणां
प्रमोदमाधित्सुरतिप्रयत्नात् ॥

39A, काव्यप्रकाशस्योल्लासं तृतीयं श्रीगदाधरः ।
व्याख्यातवानसंख्यात संख्यावत् प्रीतिमावहन् ॥

The commentary on the fourth ullāsa is left incomplete.

4837.

8736. सुखबोधिनी । *Sukha-bodhinī*.

काव्यप्रकाशटीका ।

A commentary on Kāvya-prakāsa.

By Veṅkaṭācala Sūri

Substance, country-made paper. 14 × 5½ inches. Folia, 174. Lines, 12 on a page. Extent in ślokas, 7,000, Character, Nāgara. Fresh.

Incomplete. Leaves 5-153, 155-179 to the end of 4th ullāsa.

4838.

3783. काव्यप्रकाशदीपिका । *Kāvya-prakāśa-dīpikā*.*By Mahāmahopādhyāya Candī-dāsa.*

Substance, palm-leaf. $12\frac{1}{2} \times 1\frac{3}{4}$ inches. Folia, 95. Lines, 6 on a page. Extent in slokas, 3,400. Character, Bengali of the seventeenth century. Appearance, discoloured.

Colophon :—

इति कापिञ्जलदलतिलक-बहुदर्शनौयचक्रवर्त्ति-महाकविचक्र-
चूडामणि-सहृदयगोष्ठौगरिष्ठ-श्रीचण्डीदासमहामहोपाध्यायकृत-
काव्यप्रकाशदीपिकायां दशम उल्लासः समाप्तः ।

Beginning —

उल्लाससकृतिमाह एवमिति । ध्वनौ बद्धधा भिन्ने निर्योति
विशेषसदृशैर्निश्चायिते क्रमागतान् गुणोभूतव्यङ्ग्यभेदान् विशेष-
लक्षणाभ्याम् ॥

सहृदयसदृशैकसाक्षिकं गूढं अनुमानकृत्येन (?) चारुतो + +
व्यङ्ग्यवाच्यसिद्धिनिदानमस्कृतं सहृदये + + + + प्रतीयमानं
सन्दिग्धे तुल्यपदाभ्यां प्राधान्यं + + + + प्रत्येकमन्वयः ॥

It begins apparently from the beginning of the fifth ullāsa.

It ends thus :—

न्यूनभावरहित्येन पूर्वे समाप्तमस्माभिर्याख्यातं कारिकासमूह
+ + + अयस्याभिनिर्वृत्तं तद्विवरणरूपं काव्यं साङ्गोपाङ्गं लक्ष्यते
अत्रेति काव्यलक्षणम् अत्रास्माकं उल्लास-दशक-व्याख्याने प्रमा-
दादनेष्टुष्टे(न्ये)न वा यददर्शितं तत् सूक्ष्मतरसुद्धिभिः पूर्योयमिति ।

काव्यप्रकाश तव एष कुसम्प्रदाय

व्याख्याविलोमबहदान्दोलितप्रतानः ।

सिक्तः पुनश्च प्रतिपल्लवतानुचोद्य-

श्रीचण्डीदास-कविवागमृतप्रवाहैः ॥

4839.

3515. तत्त्वपरीक्षा । *Tattva-parīkṣā*.*By Maheśvara Subuddhi Miśra.*

Substance, country-made paper. 17×3 inches. Folia, 1 to 69.
nes, 6 on a page. Character, Bengali of the seventeenth century.
pppearance, discoloured. Incomplete at the end.

It begins thus :—

ॐ नमः श्रीकृष्णाय ।

रामभद्रपदाम्भोजनखण्डोत्खामहोर्मयः ।

हरन्तु वः स्वान्तगुहागतं गाढतमं तमः ॥

यदेकतानचित्तानामुदेति न पुनर्भवः ।

तान् वयं वरिष्यामो हरिपादपुनर्भवान् ॥

यदङ्घ्रिदण्डमालम्ब्य न स्खलन्ति कवीश्वराः ।

विषमेष्वपि मार्गेषु तं नमामः सखलतीम् ॥

नोपपन्नमपि गच्छन्ति विप्रा यन्निव्रजेतसा ।

तमव्याजदयाभाजं विप्रराजं भजामहे ॥

प्रकाशविषये ह्यर्थे विपला दीपिकादयः ।

एवमालोक्यमाने तु व्याप्रियन्ते न दर्पणाः ॥

अतः सुबुद्धिमिश्रेणा दोषारोपनिवृत्तये ।

तुलामारोप्य शब्दार्थौ तयोस्तत्त्वं परीक्ष्यते ॥

अथेह फलवत्यभिमतं कर्मणि प्रारब्धभागे सन्तो नियमेन
मङ्गलमाचरन्ति तदुन्नौतश्च वेदोऽस्य (?) कर्त्तव्यानुमानं तेनायमपि
सत्तमः (?) शास्त्रं फलवदारिप्तमानोऽभौष्टदेवतास्त्वरूपमङ्गल-
माचरितवानुपनिवृद्धवांश्च व्याख्यातश्चोत्तुगामनुष्णकृतो मङ्गलसम्पत्तये
तथाकृतमपि हौष्टदेवतास्मरणादिकं विभ्रं विनाशयति । हरिर्हरति
पापानि दुष्टचित्तैरपि स्मृत इत्यादि स्मरणात् ।

अतएव वृत्तिकारस्तदर्थं + + + + + तन्निवृद्धं प्रलोक
व्याख्यातुमवतारयति यथेति ।

... ..

... .. परावृत्ति स्मरति
 नमस्कारवद्विष्टदेवतास्मरणस्यापि मङ्गलत्वात् तथाच स्मृतिः ।
 सर्वदा सर्वकार्येषु नास्ति तेषाममङ्गलम् ।
 येषां हृदिस्थो भगवान् मङ्गलायतनं हरिरिति ॥
 नियतिरदृष्टं तत्कृतो नियमः । इत्यादि ।

This is a commentary on Kāvya-prakāśa. Aufrecht knows the work as an independent treatise on rhetoric.

Colophons :—

8B, इति श्रीमहेश्वरसुबुद्धिमिश्रकृतौ तत्त्वपरौक्षायां प्रथम उल्लासः ;
 22B, • द्वितीय उल्लासः ; 25A, • तृतीय उल्लासः ; 62A, चतुर्थ उल्लासः ;
 The fifth is not complete.

4840.

682. काव्यप्रकाशटीका । *Kāvya-prakāśa-ṭīkā*.

By Maheśvara Nyāyālaṃkāra.

For the manuscript see L. 1526.

Post Colophon Statement :—

वैषम्योद्भूतनक्षत्रसतताक्रान्तादशक्रान्तानां
 दुष्प्रापैः प्रचितात् (?) समर्थनिचयात् काव्यप्रकाशार्णवात् ।
 प्राप्तार्थात्मकमौक्तिकालि-चटिता हारावलीयं सतां
 भट्टाचार्यमहेश्वरेण रचिता काव्यप्रकाशोपरि ॥
 ये काव्यप्रतिदूषयैकनिरतास्ते केऽपि तेभ्यो नमः
 ये तत्कैकरसाः कृतोऽङ्गलिरयं तेभ्योऽपि दूरान् मया ।
 ये शब्दानुभवैकसंस्कृतहृदः काव्याद्यैर्मन्मस्युग्रो
 द्वित्रास्ते जगतीषु तान् प्रति मञ्जैतावान् प्रयासः कृतः ॥
 काव्यप्रकाशस्य कृता ऋहे ऋहे टीका तवाप्येष तथैव दुर्गमः ।
 सुखेन विज्ञातुमिमं य ईहते घोरः स यदां निपुणं विनोद्यताम् ॥
 श्रीगौरमोह[न]देवशर्मेणः स्नातकरमिदं ।
 प्रकाब्दाः १७७७ । ११ । ११ । ११ ॥

4841.

4537. काव्यप्रकाशः । *Kāvya-prakāśaḥ.*

*By Mammaṭṭa Bhaṭṭa with Maheśvara Nyāyālaṃkāra's
commentary.*

Substance, country-made paper. $15 \times 5\frac{1}{2}$ inches. Folia, the text is complete in 62 leaves and the commentary in 107. Separately paged. Lines, 9, 13 on a page. Character, Bengali of the nineteenth century. Appearance, discoloured.

Well known, often noticed and often printed.

4842.

6581. काव्यप्रकाशटीका । *Kāvya-prakāśa-tīkā.*

Entitled Rasa-prakāśa.

By Śrīkṛṣṇa.

Substance, country-made paper. $19 \times 3\frac{1}{2}$ inches. Folia, 10+10. The 9B of the first pagination is left blank. Lines, 8 to 10 on a page. Character, Bengali of the nineteenth century. Appearance, fresh.

A mere fragment, containing commentary on the first ullāsa in 10 leaves and a portion of the second in another ten leaves.

Fol. 1 of the second pagination :—

इति श्रीकृष्णशर्म्मेविरचिते रसप्रकाशे प्रथमोल्लासः प्रकाशः ।

Beginning :—

सत्त्वासक्तमनाः शश्वद्धिजेन्द्रविजयसत्तुः ।

सुरारिर्वा पुरारिर्वा पायाम्नो वृजिगार्धवात् ॥

रसप्रकाशनामायं प्रबन्धः क्रियतेऽधुना ।

काव्यप्रकाशबोधाय श्रीमत्-श्रीकृष्णशर्म्मेणा ॥

ननु काव्यस्य धर्म्मोदितुर्वर्गसाधनतया तन्निरूपणार्थं सुकुमार-
बुद्धीनां काव्यप्रवृत्तिद्वारा गहनशास्त्रान्तरे प्रवृत्त्यर्थं यत्र यव
कर्त्तुमुचितः । ननु तदादौ मङ्गलमपीति शङ्कामपनेतुं मङ्गलमलं

दर्शयन्नेव कारिकामवतारयति ग्रन्थारम्भ इत्यादिना — —
 — — इति ग्रन्थलक्षणमाह परमानन्दचक्रवर्ती तत्र च
 प्रेक्षावत् प्रवृत्तय इति स्वरूपकथनमात्रं नतु लक्षणप्रविष्टं — —
 — — — — — आदर्शकारिणो न्यायालङ्कार-
 चरणास्तु ग्रन्थो महावाक्यविशेषः स च विशेषो महाजनानां
 ग्रन्थत्वेन व्यवहारात् परिच्येयः ।

3A, मम्मटभट्टस्तु वृत्तिकर्ता इत्याह । युक्तश्चेतत् अन्यथा विवेचन-
 प्रसङ्गकारिकायां महाभाष्यमीमांसकमतद्वयमेव दर्शितं न तु नैयायिकमतं ।

3B, तथाचोक्तं रत्नाकरैः । भारती हि काव्यकर्त्तुं कवेर्मुखमात्रमिति
 सुधीभिर्भाष्यं ।

6A, मैथिलास्तु यश्च आदि फलकप्रक्रान्तकाव्यकारणकथनस्यैव प्रकृतार्थ-
 मभिप्रेत्य कवित्ववैजृष्ण्यं (पो) जनिकाशक्तिः यां विना जनिकां शक्तिं विना अतु-
 पङ्क्तसंगीयकाव्यं न प्रसरेत् ..., etc., etc.

4843.

3570. *The Same.*

Substance, country-made paper. 18×3 inches. Folia, 24. Lines, 7
 on a page. Character, Bengali of the eighteenth century. Appearance,
 fresh.

A fragment containing commentaries on the second
 ullāsa and a portion of the third.

It begins abruptly :—

सामान्यविशेषलक्षणाभ्यां काव्यस्वरूपं निरूप्य तद्वृत्तिकयोः शब्दा-
 र्थयोर्भेदादपि तत्प्रभेदज्ञापनार्थं तयोः प्रत्येकमवान्तरविभागप्रदर्शिकां
 कारिकामवतारयति क्रमेणेति ।

(The beginning of the second ullāsa).

Colophon :—

22B, इति श्रीश्रीलक्ष्मणशर्माविरचिते रसप्रकाशे द्वितीयोल्लासरसप्रकाशः
 समाप्तः ।

4844.

9605. काव्यप्रकाशोदाहरणचन्द्रिका ।

*Kāvya-prakāśodāharana-candrikā.**By Vaidya-nātha, the son of Rāma Bhaṭṭa.*

Substance, country-made paper. 10 × 4½ inches. Folia, 84. Lines, 23 on a page. Extent in ślokas, 6,384. Character, Nāgara. Date, Samvat 1742. Appearance, old. Complete. Written in an extremely small hand.

It explains the examples of Kāvya-prakāśa. Composed in 1740.

Beginning :—

श्रीगुरुः । श्रीगणेशाय नमः ।

निजभक्तधुरौणस्य गिरं कर्तुं गरौयसीं

स्तम्भादाविष्कृ (किं कृतं) ताकारं नमामि कुलदेवतं ॥ १ ॥

गङ्गोद्भासितमौलिस्त्रन्दकलाकलितशेखरः सततं ।

अङ्गौकृतगलगरलो जयति जयन्तीपतिर्जगति ॥ २ ॥

यत्पदाम्बरहृदन्द-मिलिंदीकृतमानसाः ।

भक्ता भवन्ति सिद्धीनां सदनं तामुमां भजे ॥ ३ ॥

उत्तङ्गकुम्भयुगसान्द्रविलिप्तचार-

सिन्दूरपूरश्चिराय गजाननाय ।

चूडानताखिलसुपर्वकिरीटरत्न

नौराजिताष्टत्रियुगलाय सदा नतोऽस्मि ॥ ४ ॥

आधाय हृदि वाग्देवीचरणाम्बुजमादरात् ।

कुर्वे प्रकाशसंवद्धासुदाहरणचन्द्रिकां ॥

चिरन्तनकृता थास्याः समालोक्य यथामति ।

रचिता वैद्यनाथेन रामभट्टात्मजम्भना ॥ ५ ॥

कृतिरेषा कृपावह्निः साधुभिर्ध्वनिपण्डितैः ।

गुणदोषविभागज्ञैः निपुणं परिशोध्यतां ॥ ७ ॥ इत्यादि ।

End :—

अनल्पकविकल्पिताखिलसदर्थमभूषिकां
सदम्बय-विबोधिकां विबुधसंशयच्छेदिकां ।
उदाहरणयोजनाजननसज्जनाङ्गादिका-
मुदाहरणचन्द्रिकां भजत वैद्यनाथोद्यतां ॥
विद्यदेदमुनिष्ठाभिर्मितेऽब्दे (१७४०) कार्तिके सिते ।
कुशाळन्ध्यामिमं ग्रन्थं वैद्यनाथोऽभ्यपूरयत् ॥ २ ॥

Colophon :—

इति श्रीमत्पदवाक्यप्रमाणाभिज्ञधर्मशास्त्रपारावारीण-तत्सु-
विद्वज्जगद्गुरु-श्रीरामभट्टसूरिस्त्रुणा वैद्यनाथेन विरचितायां
काव्यप्रकाशोदाहरणविष्टावुदाहरणचन्द्रिकाख्यायां दशमोऽङ्काः
सम्पूर्णः ।

The note of the scribe :—

श्रीसांवशिर्वायंमस्तु । शुभमस्तु । श्रीगुरुः ॥ ॥ राम ॥
लिखितमिदमभिहोत्रि-विद्यनाथेन ॥ ज्यैष्ठ्य कृष्णपक्ष तृतीया
चन्द्रवासरे संवत् १७४२ शुभमस्तु ।

4845.

8993. *The Same.*

Substance, country-made paper. 10½ × 4½ inches. Folia, 93. Lines, 14 on a page. Extent in Slokas, 4,200. Character, Nāgara. Old. Incomplete.

Incomplete, in 93 leaves.

This explains the examples of काव्यप्रकाश ।

It begins thus :—

निजभक्तधुरीणस्य गिरं कर्तुं गरीयसीं ।
स्तम्भादाविष्कृताकारं नमामि कुलदैवतं ॥ १ ॥
गङ्गोद्भासितमौलिचन्द्रकलाकृतश्रेष्ठरः सततं
अङ्गीकृतगङ्गारक्तः जयति जगतौपतिर्जयति ॥ २ ॥

... ..
... ..
चिरन्तनज्ञता व्याख्याः समालोच्य वचामति
रन्ते वैद्यनाथेन रामचन्द्रात्मनश्चता ।

The present incomplete MS. runs up to the following
śloka-udāharana of the Alamkāra-chapter :—

अरिवधदेहद्वारैः कञ्जसारयिस्तन-तुरङ्गवादावः ।
भाति सदान्वयागः स्थिरतायामवनितजतिजङ्गः ।

4846.

2818. कविनन्दिका । *Kavi-nandikā.*

(काव्यप्रकाशटीका) । *Kāvya-prakāśa-ṭīkā.*

By Rāmakṛṣṇa.

For the manuscript and the work see L. 4123.

In L. 4123 it is erroneously stated to be a comment-
ary on Kāvya-prakāśa-ṭīkā.

4847.

546. काव्यप्रकाशटीका सारबोधिनी ।

Sārabodhinī, a commentary on Kāvya-prakāśa.

By Śrīvatsalāñchana Bhaṭṭācārya, son of Viṣṇu

Bhaṭṭācārya.

For the manuscript see L. 1432.

The MS. ends with the commentary on the Rasā-
bhāsa-kārikā of the fourth ullāsa.

In leaf 8A :—

इति श्रीविष्णुभट्टाचार्यपुत्र-श्रीवत्सलान्धनभट्टाचार्यकृतौ सार-
बोधिनीयां प्रथमोऽङ्कावलिः ।

4848.

4154A. काव्यप्रकाशदर्शनम् । *Kāvya-prakāśa-darśanam*.

A commentary on Kāvya-prakāśa.

I.

Substance, Kāśmīrī paper. 10×7 inches. Folia, 29 to 43 and 63 to 127. Lines, 23 on a page. Character, Kāśmīrī. Appearance, old and discoloured.

In the leaf marked 29 (the first of this fragment) the commentary is found to be relating to the 4th ullāsa, on the texts printed in p. 166 of the Nirṇaya-sāgara edition of Bombay.

42A, काव्यप्रकाशदर्शने चतुर्थ उल्लासः ।

In the 43rd leaf, after which there is a gap (44 to 62 leaves), the commentary comes to the portion of the 5th ullāsa, printed in p. 237 of the abovementioned printed edition; and on the 63rd leaf the text being commented upon is found to be of the 7th ullāsa, printed in p. 467 of the said edition. It comes an end in leaf 120:—

इति काव्यप्रकाशदर्शने सप्तम उल्लासः ।

The 8th is incomplete at the end, coming up to p. 585 of the printed edition.

There are 17 stray leaves, one of which contains the colophon of the commentary of the 7th ullāsa. They apparently belong to some other manuscript.

II.

Substance, Kāśmīrī paper. 7×7 inches. Folia, 1 to 15 and 1 to 86. Lines, 16 on a page. Character, Kāśmīrī. Appearance, old and discoloured.

A. 1 to 22, containing the commentary on the 8th ullāsa.

B. It begins with the 9th ullāsa, which comes to an end in leaf 20 :—

इति श्रीकाव्यप्रकाशदर्शने शब्दालङ्कारदर्शनो नाम नवम
उद्घोतः ।

The 10th ullāsa is not complete but it comes very near to the end.

There are three stray leaves of equal measure, one of which contains the colophon of the commentary on the 9th ullāsa.

4849.

2495. काव्यामृततरङ्गिणी । *Kāvyāmṛta-taraṅgiṇī*.

For the manuscript and the work see L. 2674.

The work is a hostile criticism on the Kāvya-prakāśa of Mammāṭa Bhaṭṭa. The MS. is incomplete and goes from the beginning to the Grāmyatā-doṣa of the 7th book.

4850.

1407. अलङ्कारसर्वस्वम् । *Alaṅkāra-sarva-svaṁ*.

By Rucaka or Ruyyaka.

Substance, country-made paper. 10 × 7 inches. Folia, 83. Lines, 12 on a page. Extent in ślokas, 1,620. Character, modern Kāśmīrī. Appearance, tolerable. Complete.

For a description of the work see L. 3015, Oxf., p. 210, which also gives authorities quoted and Burnell, p. 54A, in which the author is named as Kāśmīra sāndhi-vigra-hika Mañkhaka.

This is a vṛtti commentary on Rucaka's own sūtras on alaṅkāra, which are incorporated in the work. For instance in 10B, line 2, the following sūtra with its commentary is to be found.

विषयस्य सन्दिग्धमानस्ये कन्देष्टः (सूत्रम्) । (Comm.) अमेदवाधान्ये
आरोपे इत्येव विषयः प्रकृतोऽर्थः यद्वित्तित्वेन अप्रकृतः सन्दिग्धते ।

4851.

1550. *The Same.*

Substance, Kāśmīrī paper. 10×7 inches. Folia, 37. Lines, 24 on a page. Character, Kāśmīrī. Appearance, tolerable. Incomplete at the end.

Often noticed and printed in Kāvya-mālā No. 35. Ruyyaka was the guru of Maṅkha who wrote Śrī-kaṇṭha-carita between 1135 and 1145 A.D. See Bühler's Kāśmīra report, p. 51.

4852.

1827. अलङ्कारोदाहरणम् । *Alaṅkārodāharaṇam.*

By Jayadratha.

For the manuscript and the work see L. 2442, and for the age of the author see Bühler's Kāśmīra Report, p. 68.

4853 and 4854.

1551A, & 1551B. *The Same.*

Substance, Kāśmīrī paper. 10×6½ inches. Folia, 6. Lines, 24 on a page. Extent in ślokas, 216. Character, Kāśmīrī. Appearance, tolerable.

This number contains two works : (1) entitled शब्दार्थ-
आपारविचारः by Maṃmaṭācārya, (2) सङ्ख्यलौक्या by Rājānaka
Rupyaka.

(1) शब्दार्थआपारविचारः । Ends in leaf 5B.

Begins :—

इह हेयोपादेयानां ज्ञानोपादाने प्र[1]माख्यादेव, तच्च निश्चया-
त्मतया प्रामाण्यं भजते, निश्चयस्य शब्दसाहित्येनार्थं विषयो
करोति । शब्दस्य चार्थप्रतीतिप्रतिपत्तिकार्य्यान्यथानुपपत्त्या कारण-
त्वात् कथ्यमाने व्यापारे तिवादिशब्दप्रतिपाद्यो नानाप्रकार इति
तत्परीक्षार्थं शब्दव्यापारविचारात्मकं प्रकरणमिदमारभ्यते ।

आपारम्भ प्रद्वयार्थकया दर्शयितुं न युज्यते इति विषयमुखेन प्रदर्शयते । “जातिः क्रिया गुणः संज्ञा, वाच्योऽर्थः समितध्वनिः” अष्टाद्वीतसंज्ञेतस्य शब्दस्वार्थप्रतिपत्तेरभावात् संज्ञेतसहाय एव शब्दोऽर्थं प्रतिपादयति तेन समितः संज्ञेतः ध्वनिशब्दो यत्र सोऽर्थः पूर्वमुपलभ्यत्वात् तत्र विश्रान्तिघामत्वात् साध्य इति प्रतिज्ञो वाच्योऽभिधेयोऽर्थः तथाह्याह जातिरित्यादि । इह यद्यपि प्रवृत्ति-निवृत्तिविषये व्यक्तिरेव तथाप्यानन्धात् व्यभिचाराच्च तत्संज्ञेतः कर्तुं न पार्यते इति गौः मुक्तश्चल इत्यादीनां एकार्थत्वं मा प्रसाङ्गौदिति च शब्दानामुपाधावेव संज्ञेतः ।

End :—

एवम्भूतायां प्रमाणैः प्रतिपन्नायां हि सामन्यां उपपत्तिमन-
पेक्ष्यापि समुदयमाना प्रतीतिः केन निज्ज्ञोतुं शक्यत इति सिद्ध-
मभिधातात्पर्यलक्षणाव्यापारातिरिक्तं ध्वननं एतच्चान्यत्र विस्तरेण
विचारितमिति संक्षेपेणोक्तमिति शिवं ।

5B. *Colophon :—*

इति निखिलविषयचक्र-चक्रवर्ति-श्रीराजानकमम्मटाचार्यविर-
चितः शब्दव्यापारविचारः समाप्तः ।

This appears to be a short treatise on the three *vr̥ttis* of a word by Mammaṭa, the author of *Kāvya-prakāśa* and its *vr̥tti*-commentary. Here the author says that the subject matter of his treatise has been expatiated upon elsewhere. That elsewhere means the 5th chapter of *Kāvya-prakāśa* in which the *Vyañjanā* or the implication of words is treated of in full.

See Bühler's *Kāśmīra Report*, p. 68 and Extr. No. 263, p. cxxxiii.

(2) सङ्गदयलौला by Rupyaka or Rucaka. Begins in leaf 5B.

Beginning :—

अथ सङ्ख्यलीला लिख्यते ।

श्रीमतां उत्कर्षपरिष्ठानाद्वैदग्धेन सङ्ख्यत्वाद्भागरिक्ततासिद्धिः ।

युवत्यादीनामुत्कर्षो देहगुणालंकारजीवितपरिकरेभ्यः । तत्र

शोभाविधायिनो धर्मा गुणाः ।

रूपं बलः प्रभा राग आभि(दि)जात्यं विलासिता ।

लावण्यं लक्ष्मणं छाया सौभाग्यं चेत्यमौ गुणाः ॥

अवयवानां रेखास्पर्शं रूपम् । गौरतादिधर्मविशेषो बलः । काचकाश्य-
द्रूपा रविवत्कान्तिः प्रभा । इत्यादि

Col. in leaf 6A :—

इति श्रीराजानकव्यकविरचितायां सङ्ख्यलीलायां गुणोक्तेः

प्रथमः ।

Col. in leaf 6B :—

इति सङ्ख्यलीलायां अलंकारोक्तेर्यो द्वितीयः ।

Col. in leaf 6B :—

०जीवितोक्तेर्यस्तृतीयः ।

Col. in leaf 6B :—

इति श्रीराजानकव्यकविरचितायां सङ्ख्यलीलायां परि-
करोक्तेर्यस्तुर्थः ।

समाप्तेयं सङ्ख्यली[ला] ।

इति श्रीमद्विष्वद्विरराजानकतिलकात्मज-श्रीमदालंकारिक-
समाजाग्रगण्य-श्रीराजानकव्यकस्य श्रीराजानकव्यकापरनाम्नो
अलंकारसर्वसङ्गतः ।

This is a second work, hitherto unknown, by Rupyaka, the author of *Alaṅkāra-sarva-sva*. This also disposes of the spelling of the author's name on which so much has been said in the *Kāśmīra Report*. It is either Rupyaka or Rucaka.

4855.

1553. अलंकाररत्नाकरः । *Alaṃkāra-ratnākaraḥ*.

By Śobhā-kara Mitra.

Substance, Kāśmīrī paper. $10 \times 6\frac{1}{2}$ inches. Folia, 72. Lines, 30 on a page. Extent in ślokaś, 3,200. Character, mediæval Kāśmīrī. Appearance, old. Complete.

The manuscript appears to be noticed by Bühler in his Kāśmīra Report Extr. No. 228, p. cxxviii, as the scribe appears to be the same.

Bühler thinks that it is a work later than Vimarṣiṇī, Jaya-ratha's commentary on Alaṃkāra-sarva-sva by Rup-yaka. Kāśmīra Report, p. 68.

4856.

921. अलंकाररत्नाकरोदाहरणसन्निबद्धदेवीस्तोत्रम् ।

Alaṃkāra-ratnākarodāharṇa-sannibaddha-devī-stotraṃ.

For the manuscript see L. 1822.

Śobhākara Mitra, son of Trayiśvara Mitra, wrote sūtras on Figures of speech numbering 107. Yaśaskara of Kāśmīra composed a hymn to the Devī, each verse of which illustrated a sūtra; and Ratna-kaṇṭha explained how a verse of the hymn illustrated a sūtra.

After अतिगोचराणि as quoted in L. 1822 औचयौश्वरमित्रात्मज-शोभाकरमित्रविरचितेऽलंकाररत्नाकरे सूत्राणि । Then आमुखैकार्थपदं पुनरुक्तवदाभासं ।

The manuscript contains works of all the three authors (1) Sūtra, (2) Stuti and (3) Udāharṇa-samanvaya.

The 108th verse of Yaśaskara is this :—

प्रद्युम्नस्य चकार यत्र गिरिजा औश्वारिकाद्युग्रहं
नद्या यत्र वराहलोचनमुवा मारी सरित्सङ्गता ।

राजा स प्रवराभिघो हरगिरिं यातः सदेहो यतः
तिष्ठन्तत्र पुरे यशस्कर(ः)कविस्त्वृष्टाव गौरौमिति ॥

4857.

4754. चन्द्रकारिका । *Candra-kārikā*.

By Simhalācārya, Śrī Ratna-śrī-jñāna.

Substance, palm-leaf. 11 × 2 inches. Folia, 14 (by counting). Lines, 5, 6 on a page. Extent in ślokas, 290. Character Newari of the fourteenth century. Appearance, old and very much damaged. The right hand side containing the leaf marks is corroded.

Beginning :—

१ नमः शिवाय ।

विशुद्धज्ञानमज्ञानध्वान्तविध्वंसभास्करं ।

नत्वा सम्यग्ज्ञानमारुह्ये किञ्चिद् वागर्थचिन्तनं ॥

जातिः क्लिष्टा मृगो ब्रह्मं तथा जामेति पञ्चधा ।

शब्दस्यार्थस्तदेषो + + वाच भिद्यते ॥

अर्थो हि प्रतिपाद्यत्वात् प्रधानमिति तद्विदां ।

अप्रधानं तदङ्गत्वात् ध्वनिरप्यनुवर्त्तते ॥ इत्यादि ।

End :—

अपत्यादि च सामान्यमसंख्यं भाव इत्यपि ।

अथादिमति विस्तीर्णं संगृह्णन्ति त्रिधा परे ॥

अथाद्यर्थनिर्देशः ।

यथाप्रधानं कथितं तदीदृशं

वचोऽर्थरूपं ब्रह्मशब्दप्रास्त्रितं ।

न तत्प्रमाख्यातमनन्तविस्तरं

परिस्फुटं यत्त्ववसेव गम्यते ॥

समस्तशास्त्रागमदौषभृतं

न वेत्ति यो व्याकरणं तदेतत् ।

विवर्त्तमानस्तमसौव सम्यक्

कार्यं स शास्त्राद्यधिगन्तुमौघः ॥

शब्दार्थरूपावगमाच्च सम्यक्
 कवित्ववत्कृत्ययशःप्रसिद्धिः । (?)
 सत्कार ल + + भावपि संभवेतां
 गुणप्रियेभ्यः फलमैहिकं तत् ॥
 स्वभ्यस्तमेतर्हि च शास्त्रमेतत्
 जन्मान्तरे व्यामुखतामुपैति ।
 यथेह केषाञ्चिद्वृत्तेषु यत्नात्
 शास्त्रादिसंवेद्यपथं परे + ॥
 आत्मविद्याधिगमादिभावात्
 तत्त्वावबोधस्य च जीवमेतत् ।
 अदृष्टकामैरपि दृष्टकामै-
 स्ततश्च सर्वैरधिगम्यते तत् ॥
 व्युत्पत्तये श्रोतृजनस्य सेयं
 शब्दार्थचिन्ताविवर्तितं विधायि । (?)
 + + + + + प्रति दीपिकेव
 शब्दार्थसम्बोद्धतमो निहन्तु ॥
 स्वयं निरामोदमपीह किञ्चन
 प्रकर्षभूमेः प्रपते सदाश्रयात् ।
 प्रसिद्धतां पश्य जनेक्षणालयः
 कलङ्क इन्दोः कियती + पागमत् ॥
 अभ्यर्थनादेव च देवदत्तात्
 संभावनापूर्वमतिप्रवृत्तात् ।
 अभूत् प्रयत्नोयमबन्धमेतत् ।
 विधातुकामः प्रतिभानुशिष्टः ॥
 यदिह किमपि पुण्यं प्राप्तमर्थाभि या + +
 म(१)दकलितगुणरत्नश्रीनिधानं निधानं ।
 प्रणिहितहितबुद्धिः सर्वशब्दार्थतत्त्व-
 प्रविचयकुशलस्तान् मारजित् तेन लोकः ॥ (?)
 चन्द्रकारिका समाप्ता । क्षतिरियं सिंहलाचार्यश्रीरत्न
 श्रीज्ञानस्य ।

4857A.

4834. वर्णरत्नाकरः । *Varṇa-ratnākaraḥ.**By Jyotirīśvara Kaviśekhara.*

Substance, palm-leaf. 15 × 2½ inches. Folia, two leaves without marks and 13 to 79 of which the following leaves are missing: 14, 15, 17, 19, 20, 26, 27, 51, 58, 59. Character, Bengali of the fourteenth century, when there was no difference between Bengali and Maithila. Appearance, old, discoloured and damaged. Incomplete both ends.

13A, इति कविशेखराचार्यश्रीज्योतिरीश्वरविरचिते वर्णरत्नाकरे नगर-
वर्णनो नाम प्रथमः कल्लोलः; 21B, ०नायिकावर्णनो नाम द्वितीयः कल्लोलः;
33A, ०व्याख्यानवर्णनो नाम तृतीयः कल्लोलः; 42B, ०ऋतुवर्णनो नाम चतुर्थः
कल्लोलः; 55A, ०प्रयानकवर्णनो नाम पञ्चमः कल्लोलः; 61B, ०भट्टादिवर्णनो
नाम षष्ठः कल्लोलः; 69B, ०भ्रमणवर्णनो नाम सप्तमः कल्लोलः; 70B,
आदर्शपुस्तमेकं समाप्तम् । द्वितीयस्य कतिपयं लिखितव्यमस्ति तस्मिन्त्येते ।

77B, यावन्नोरधिनन्दिनौ सुररिपोर्वक्षस्तनौ गाहते
यावन्निर्ज्वरसिन्धुसममुखं रत्नाकरो विन्दति ।
यावत् पङ्कजस्य (?) सुवनान्यद्गतोत्थन्ते कथाः
काथः श्रीकविशेखरस्य सुधियां तावत्त्वं क्लृप्तोत्सव (?)

ॐ नमो नारायणाय ॥ लसं ३८८ आश्विनवदि सप्तमौ रवौ सौरि आक्रमे
सदंशमणिकरैर्लिखितेयं पुस्त्यीति ॥ ॐ भैरवास्वशिवलिङ्गाय नमः ॥

67A, चौरासौ सिद्धवर्णना ।

१ मीननाथ, २ गोरक्षनाथ, ३ चौरङ्गनाथ, ४ चामारौनाथ, ५ तन्त्रिपा,
६ हलिपा, ७, केदारिपा, ८, ठोङ्गपा, ९, दारिपा, १०, विरुपा, ११, कपाली,
१२ कमारी, १३ काङ्क, १४ कनखल, १५ मेघल, १६ उन्मन, १७ कामलि, १८
घोषी, १९ जालन्धर, २० डोङ्गी, २१ मवह, २२ नागार्जुन, २३ दौली, २४ भिवाल,
२५ अचिन्ति, २६ चम्पक, २७ + + + चेष्टस, २८ भूखरी, २९ धाकलि,
३० तुजी, ३१ चय्यंटी, ३२ भादे, ३३ चान्दन, ३४ कामरौ, ३५ करवत् ३६ घर्म्म-
पा, ३७ पतङ्गभद्र, ३८ पातलिभद्र, ३९ पालिहिह, ४० भानु, ४१ मीनो, ४२
निर्दय, ४३ सवर, ४४ सान्ति, ४५ भर्त्तृहरि, ४६ भौषण, ४७ भटो, ४८ गगनपा,

४६ गमार, ५० मेणुरा, ५१ कुमारी, ५२ बीवन, ५३ अचोसावर, ५४ गिरिवर,
५५ सौचारी, ५६ नागवानि, ५७ + धिभवह, ५८ सारङ्ग, ५९ विविकिघ्न, ६०
मन्त्रघ्न, ६१ अचित, ६२ विचित, ६३ नेवक, ६४ चाटल, ६५ नायन, ६६ भौलो.
६७ पाहिल, ६८ पासल, ६९ कमल, ७० कङ्कारी, ७१ चिपिल, ७२ गोविन्द.
७३ भीम, ७४ भैरव, ७५ भद्र, ७६ ममरी, ७७ धुङ्कुटी, चतरासौ सिद्धाः (?)

In the second leaf without any leaf mark, we have the following enumeration of castes :—

जगा, योगी, नगारी, भरहर, भन्तुआ, चेङ्गा, चतरिया, सुरतरीआ,
महौर, गोरशआ, वाहिल, परभा प्रभति बेङ्गेकभिषारितें भरल पुन्नकशसन
भेभच कुलुक, डाक, डौकौ, डेजुडी, डमर, धोन्सि, मजिगा, कठताल, किदला,
चङ्ग, छदकुल, वांसौ, पुहिल, साङ्गा, बजा वष्टतें तफिला, डलोरि, विरहा बेलि,
विरह, देशमन्त्रा, भिषना, सिविआ, देशइ, ठमरण, चढपशा, चेङ्गा, चाहिल,
लोरिकनाचो, नगनौ, मयना, वड़ती, जिन्नक, इसनदेघ, नागल, तौगल, तापसि,
तौलौ, ताति तिवर तुरिआ, तुल्लक, तुलकटाख्य घेबोल, धाङ्गल धाकल, धानुक,
घोब्यार, धुनिजा, धनिकार, तौव, तोवटाख्य, खांगि, घगार, हाङ्गि, डाडि भल
चण्डार चमार गोल्, गोस्टी, शास्त्रि, गोब्यार, मावर, ब्योङ्ग मुखि, साव,
पञ्चकवार, पटनिजा परिगह, चावि, सुगडरारि, वीन्द, कादव, नागर प्रभति
मन्त्रजातोयतें वास ।

4858.

2843. साहित्यदर्पणम् । *Sāhitya-darpana*.

By Viśva-nātha.

Substance, foolscap paper. 15 × 4½ inches. Folia, 69. Lines, 13 on a page. Character, modern Bengali. Appearance, discoloured and dilapidated. Complete.

4859.

383. *The Same.*

Substance, country-made paper. 15 × 2½ inches. Folia, 169. Lines, 5 on a page. Extent in Slokas, 3,380. Character, Bengali. Date, Saka 1659. Appearance, old. Complete.

The Post Colophon Statement :—

श्रीसन्तोषदासस्य स्वाक्षरं श्रीरामहरिदासस्य पुस्तकमिदम्
शुभमस्तु शकाब्दा १६५६ व्याघादमासस्य दशांशे लिखितोऽयं
ग्रन्थः ।

ग्रहवाकरसानन्तायुक्ते (1659) शके सुघोर्भिषक् ।
प्राणसन्तोषदासो वै साहित्यदर्पणं मुदा ॥
पाठार्थाय सुपुत्राणां नत्वा गौरीपदं स्वयं ।
लिखेत् प्रिष्टभक्तौगां विनीतानामतो यतः ॥
श्रीभवान्यै नमो नमः ।

4859A.

8157. कामसमूहः । *Kāma-samūhaḥ.*

By Ananta.

Substance, country-made paper. 9½ × 6 inches. Folia, 33. Lines, 18 on a page, Extent in ślokas, 1,400. Character, Nāgara of the eighteenth century. Appearance, old and repaired. Very nearly complete.

The Maṅgalācarāṇa of the work :—

श्रीगणेशाय नमः । श्रीसरस्वत्यै नमः ।

इदानीं कामसमूहो नाम काव्यप्रबन्धो लिख्यते । तत्र पूर्वमिष्ट-
देवतावर्णनमस्कारमाह :—

सकलभुवनमध्ये दीव्यते देवताभिः

सकलभयहरो यः पूज्यते दानवेन्द्रैः ।

अहिनरगणहन्तैः सेव्यते विष्णुराजः

स जयति रिपुहर्त्ता सर्वजाड्योपहर्त्ता ॥

यस्याः प्रसादेन महीभूतानां समागतायां कविराजितायां ।

अर्थाः स्वयं किङ्करतां भजन्ते सा भारती नः श्रियमातनोतु ॥

लम्बोदर तव नारदमादरतो यो न पूजयति ।

स भवति विश्वामित्रो दुर्वासा गौतमश्चेति ॥

Object of the work :—

प्रगल्भं पूर्वं शिरसा सुपादान् महेश्वरं सुनोश्च विधेः सुतायाः ।
प्रगल्भं काव्यं सुकविप्रणीतं विरच्यते काव्यसमूहबन्धः ॥

The author :—

भामहवंशजातेन त्रिमण्डन + सुनुना ।
अनन्तेन महाकाव्यप्रबन्धो लिख्यते धिया ॥
एषा वै पुस्तिका लोके जन[र]नामुपकारिणी ।
प्रसिद्धास्तु सरस्वत्याः प्रसादाच्च गुरोरपि ॥
अथ षडनुवर्णनं । तत्र तावद्वसन्तः ॥

4B, इति श्रीकामसमूहे । इदानीं स्त्रीणां प्रहङ्गारविवरणाव्याख्यायते ; 5A, इति श्रीकामसमूहे काव्यप्रबन्धे वैद्यवरमं + मंडनसुतस्यानन्तस्य कृतौ बाल्या-वस्थावर्णनं समाप्तं ; 5B, ० श्रीकामसमूहे ० काव्यप्रबन्धे केशवर्णनं ; 6B, इति श्रीकामसमूहे महाकाव्यप्रबन्धे भिषग्मुकुटालङ्कारहार(म)त्रिमण्डनसुनोरनन्तस्य कृतौ नेत्रवर्णनं समाप्तं ; 12A, ० भिषग्मुकुटालङ्कारहार(म)त्रिमण्डनसुनोरनन्तस्य कृतौ कुचपद्मतिः समाप्ताः ।

Aufrecht gives the date of the composition of the work as Samvat 1457. See I.O. Catal. 1242.

The author is Ananta, the son of Tri-maṇḍana, with the title of Bhisam-mukutaḷamkāra-hāraḥ.

4859B.

5856. **एकावली ।** *Ekāvalī.*

By Vidhyā-dhara.

Substance, country-made paper. $8\frac{1}{2} \times 4$ inches. Folia, 98. Lines, 11 on a page. Character, Nāgara of the eighteenth century. Appearance, old, soiled and pasted. Complete.

A work on poetics on the lines of Mammaṭa's *Kāvya-prakāśa*. It is divided into eight chapters, called *unmeṣas*.

Published with the commentary of Malli-nātha, by Kamalā-śaṅkara Prāṇa-śaṅkara Trivedī, B.A., in the Bombay Sanskrit Series, Bombay.

Last Colophon :—

इति श्रीमता विद्याधरेण कृतौ एकावलीनामनि अलङ्कारशास्त्रे
अर्थालङ्कारनिरूपणं नाम अष्टम उन्मेषः ।
आः किमेतैरलङ्कारैरसारैर्भारदायिभिः ।
एकामेकावलीमेव कण्ठे घत्त कवीश्वराः ॥
समाप्तं चेदमलङ्कारशास्त्रम् ॥

4860.

796. चन्द्रालोकः । *Candrālokaḥ.*

By Jaya-deva.

Substance, country-made paper. 13×3 inches. Folia 15. Lines, 4 on a page. Extent in ślokaś, 180. Character, Bengali. Appearance, old Complete. Full of marginal notes.

A short work on the Alamkāra or rhetoric.

It begins thus :—

परस्परतपःसम्पत्फलप्राप्तपरस्परौ ।
प्रपञ्चमावापितरौ प्राञ्चौ जायापतौ स्तुमः ॥
अलङ्कारेषु वालानामवगाहनसिद्धये ।
ललितः कियते तेषां ललितलक्षणसंग्रहः ॥ २ ॥
उपमा यत्र सादृश्यलक्ष्मीलक्षणसति द्वयोः ।
हंसोव भूपतेः कौर्त्तिः स्वर्गदोमवगाहते ॥

It ends thus :—

हेतु-हेतुमतोरैक्यवर्जनं हेतुवच्यते ।
लक्ष्मीविलासा विदुषां कटाक्षा रेङ्गटप्रभोः ॥
चन्द्रालोकाभिधानोऽयं जयदेवेन निर्मितः ।
विपश्चितां मुदे भूयादलङ्कारस्य संग्रहः ॥

Post Colophon :—

क्रियन्ते लक्षणाः कण्ठे सामर्थ्यादिभिधानतः ।
निरुद्धा लक्षणाः काचित् काचित् त्वशक्तितः ॥

(437)

पदमेकमेकं वा यद्विधेयार्थसंज्ञितं ।
न तत् समासमन्येन न चाप्यन्योन्यमर्हति ॥

4861.

11203. *The Same.*

Substance, country-made paper. 11×5 inches. Folia, 10. Lines, 8-10 on a page. Character, modern Nāgara. Date, Śaka 1637. Appearance, fresh.

The portion containing arthālaṃkāra. But the title of Jayadeva's complete work (Candrāloka) is also commonly applied to this section.

For a full account of the work see I.O. Catal. No. 1158.

Post Colophon :—

शके सप्तत्रिंशत्तन्त्रे (१६३७) पौषे कृष्णाष्टमौतिथौ चन्द्रा-
लोको विलिखितः इत्यादि ।

4862.

10733. *The Same.*

By Pīyūṣa-varṣa Jayadeva.

Substance, country-made paper. 10×4 inches. Folia, 24. Lines, 6 on a page. Character, Nāgara. Appearance, discoloured. Complete.

Last Colophon :—

इति श्रीपौषवर्षपण्डित-श्रीजयदेवविरचितचन्द्रालोकालङ्कारे
अभिधातृरूपाभिधानो नाम दशमो मयूखः ।

Post Colophon :—

संवत् १८१३ वर्षे अश्विने कृष्णप्रतिपदा ह (The name is blurred over with ink). उपाध्यायोपनामकहरिकृष्णारात्मजप्रेमनिधिरा
लिखितमिदं पुस्तकं शुभं भूयात् ।

4863.

11056. *The Same.**With a commentary by Pradyotana Bhaṭṭācārya.*

Substance, country-made paper. $11\frac{1}{4} \times 5$ inches. Folia, 2-30 of which foll. 15 to 28 are missing. In tripāṭha form. Character, Nāgara of the nineteenth century. Appearance, fresh. Defective in the beginning and in the middle. Date, Śaṃvat 1866.

3B, इति प्रथममयूखः । 7B, चन्द्रालोके द्वितीयो मयूखः ; 8B, इति तृतीयो मयूखः समाप्तः ; 9B, चतुर्थो मयूखः ; 29A, इति चन्द्रालोके नवमो मयूखः ।

Last Colophon :—

इति प्रौद्युषवर्ष-पण्डित-श्रीजयदेवविरचिते चन्द्रालोके अभिधा-
स्वरूपो नाम दशमो मयूखः समाप्तः ।

Post Colophon :—

श्री संवत् १८६६ । प्रौद्युषमासे सिते पक्षे ।

(Commentary) :—

श्रीमहाराजाधिराज-श्रीरामचन्द्रदेवात्मज-युवराज-श्रीवैर-
भद्रदेवादिलुमिअवलभद्रात्मज-सकलशास्त्रारविन्दप्रद्योतन-भट्टा-
चार्यविरचिते चन्द्रालोकप्रकाशे श्ररदागमे दशमो मयूखः समाप्तः ।

It ends :—

श्रीवैरभद्रभूपतिलब्धनिर्देशेन यत्नेन ।
चन्द्रालोकमयूखो दशमः स्पष्टार्थतां नीतः(१) ॥

4864.

874. *The Same.*

For the manuscript see L. 1784.

The text is by Jaya-deva and the commentary by
Pradyotana Bhaṭṭācārya.

4865.

3198. चन्द्रालोकः । *Candrāloka.*

*By Pijūṣa-varṣa Jaya-deva, son of Mahādeva and
Sumitrā.*

*With a commentary by Pradyotana Bhaṭṭācārya, son of
Bala-bhadra, entitled Candrāloka-prakāśa-śaradāgama.*

Substance, country-made paper. 12×5 inches. Folia, 25-34. In tripāṭha form. Character, Nāgara of the eighteenth century. Appearance, discoloured. Incomplete at the beginning.

Post Colophon :—

लिखितमिदं काश्यां विश्वनाथेन रामघाट निकटे । शुभमस्तु ।

For both the text and the commentary see L. 1784.

Vīra-simha-deva, whom the commentator speaks of as the great-grand-father of his patron Bala-bhadra and a chief of the “Vandyela” clan, seems to be that Vīra Simha who, at the instigation of Prince Jahangir, assassinated Abul Fazal in his territory, when the latter was returning to Agra from the Deccan.

4866.

6335. चन्द्रालोकटीका । (राकागमाख्या)

Candraloka-ṭīka entitled (Rākāgamā).

*By Viśveśvara Bhaṭṭa, surnamed Gāgū Bhaṭṭa, son of
Dina-kara Bhaṭṭa.*

Substance, country-made paper. 10×4½ inches. Folia, 103 of which the first is missing. Lines, 11 on a page. Extent in ślokas, 4,300. Character, Nāgara. Copied in Saṃvat 1828. Appearance, discoloured.

Last Colophon :—

इति श्रीमौक्तिकभट्ट-दिनकरस्तु-विश्वेश्वरापरनामक-गागा-
भट्टकृत-चन्द्रालोकटीकायां राकागमाख्यायां दशमो मयूखः ।
समाप्तो ग्रन्थः ।

Post Colophon :—

संवत् १८२८ मास्युगवदि ई सोमार ।

End :—

Text :—

पौषवर्षप्रभवं चन्द्राणोक्तं मनोहरम् ।
सुधानिधानमासाद्य अयध्वं विबुधा मुदम् ॥

Commentary :—

सुधानिधानं सुधास्यदप्रायम्
... ..

Text :—

जयन्ति याज्ञिक-श्रीमन्महादेवाग्रजन्मनः ।
सूक्तपौषवर्षस्य जयदेवकवेरिः ॥

Commentary :—

जयदेवस्यैव पौषवर्ष इति नामान्तरम् । महादेव इति
पूर्ववत् ।

स्तुवन्त्ये ग्रन्थं कमपि च निन्दन्त्वपि परे
महाराजस्तुष्टेत् अथ मयि न तुष्टेदपि वरम् ।
परं चिन्मन्त्राया विघटनसमर्थेन बह्वना
अमेयायं तुष्टेदथ जनकजायापरिहृष्टः ॥

4867.

9671. *The Same with the text.*

Substance, country-made paper. 14×5½ inches. Folia, 4. Lines,
0 on a page. Tripāṭha form. Character, Nāgara. Appearance, fresh.
ncomplete.

A fragment.

The text is well-known and often noticed.

The commentary begins :—

ॐ नमो गणेशाय ।

अधिसरयूतटिनीतटमधिसाकेताङ्गमधितदुद्यानं
 खेलग्रीकलेवरवाजो मे मानसे सदा भूयात् । १ ।
 अनेकैः क्षेत्रैर्यत्र परिचितमद्यापि गङ्गनं
 परीक्षासस्तस्मिन् मम भवति यत्नस्तदपि [च]
 यशोदाकौशल्यातनयपदभावाहितमनः-
 प्रसादः क्षेत्राणां फलति फलमत्युत्कटमपि । २ ।
 सुनोर्दिनकरस्यैषा गामाभट्टमनीषिणः
 चन्द्रालोकस्य विद्यतौ कतिरस्सु सतां मुदे । ३ ।
 विन्नविघाताय कृतं समुचितेष्टदेवतास्मरणरूपं मङ्गलं शिष्य-
 शिक्षायै व्याखाट-श्रोतृणां अनुषङ्गतो मङ्गलाय च निबन्धाति ।
 खण्डपरशोर्महेष्टस्य । इत्यादि ।

4868.

8523. चन्द्रालोकः । *Candrālokaḥ*.

*By Jaya-deva otherwise called Pīyūṣa-varṣa, with a commen-
 tary entitled Ramā by Vaidya-nāṭha Pāya-guṇḍē.*

Substance, country-made paper. 13×5 inches. Folia, 67. In tri-
 pāṭha form. Lines, 13 on a page. Character, Nāgara. Old.

The text is given in the middle with the commentary above and below it except in some, as the first page, which is entirely devoted to the commentary. Both the text and the commentary are complete in 67 leaves. The chapters of the text are called Mayūkha, and they are 10 in number. The ślokas are numbered in a consecutive series omitting hundreds. The text ends :—

पौषवर्षप्रभवं चन्द्रालोकं मनोहरं ।

सुधानिधानमास्त्राय अयध्वं विबुधा मुदं ।

अयन्ति याज्ञिकश्रीमन्महादेवांश्च जन्मनः ।

सूक्तपीयूषवर्षस्य अयदेवकवेर्गिरः ॥

महादेवः सत्र × × × ।

× × × × × ॥

× × तेनासौ सुकविअयदेवेन रचिते ।

चिरं चन्द्रालोके महति दशसङ्ख्यः सुखयतु ॥

The commentary ends :—

महादेव इति पूर्ववत् दशसङ्ख्य इति विशेषः

“ प्रणीतास्तेनासौ सुकविअयदेवेन दशभिः

चिरं चन्द्रालोकः सुखयतु मयूखैर्दशदिशः” इति उत्तरार्द्ध
पाठान्तरं । (olophon of the commentary. इति
श्रीमत्यायगुण्डोपाख्य वैद्यनाथविरचिते चन्द्रालोकव्याख्याने रमा-
भिघेये दशमो विलासः ।

The commentary after the usual māṅgalācaraṇa
says :—

नत्वा गुरुं वैद्यनाथः पायगुण्डेति कीर्त्ति [तः] ।

व्याख्यां रमाख्यां कुरुते चन्द्रालोके विलासिनीं ॥

4869.

5825. *The Same.*

Substance, country-made paper. 11×5 inches. Folia, 72. In tri-
pāṭha form. Character, Nāgara of the nineteenth century. Appearance,
fresh. Complete.

The commentary begins :—

श्रीगणेशाय नमः ।

वृन्दावने खेलति राधिकासमं

कर्णावतंसोद्धतफुल्लपद्मे ।

रश्मिः समालम्ब्य शरत्सुधांशुः

कलङ्कितामाप स पातु माधवः ॥

नत्वा गुरुं वैद्यनाथः पायगुह्येति कौर्त्तितः ।

व्याख्यां रमाख्यां तनुते चन्द्रालोके विलासिनौ ॥

ग्रन्थ समाख्यादि-प्रतिबन्धकोपशमनाय इष्टदेवतातिरिक्तदेवता-
मङ्गलस्य निषिद्धतया सकलमूलभूतत्वेन समुचिततया च श्रीमद्
वाग्देवतावस्तुनिर्द्देशादिरूपं मङ्गलमाचरन् जयदेवनामा कविः
शिष्यशिष्यायै व्याख्यातश्रोतॄणां अनुवर्गतो मङ्गलाय च निबध्नाति
उच्येति ।

Colophon :—

इति श्रीमत्पायगुह्योपाख्य वैद्यनाथविरचिते चन्द्रालोकव्याख्याने
रमाभिधेये दशमो विलासः ।

Post Colophon :—

ग्रन्थसंख्याटीका २०० मूल ३०२ ।

4870.

4594. अलङ्कारकौस्तुभः । *Alaṅkāra-kaustubhaḥ*.

Substance, country-made paper. 17½ × 6 inches. Folia, 110. Lines, 14 on a page. Extent in ślokaś, 6,000. Character, Bengali of the nineteenth century. Appearance, fresh. Complete.

A well-known treatise on rhetoric, by Kavi-karṇa-pura, one of the followers of Caitanya. The work is in ten chapters and the illustrative ślokaś are all in praise of Śrīkṛṣṇa. See L. 1662.

The author was the son of Sivadāsa Sen of Kācra-pāḍa. He saw Caitanya and wrote many works of the sect during the middle of the 16th century A.D.

Last Colophon :—

इत्यलङ्कारकौस्तुभे दोषप्रकरणो नाम दशमः किरणः ।

Post Colophon :—

समाप्तश्चायं ग्रन्थः । श्रीजयनारायणदेवशर्म्माः ख्यातारश्च ।

4871.

3709. *A commentary on Alaṅkāra-kaustubha.*

Substance, country-made paper. $12 \times 4\frac{1}{2}$ inches. Folia, 62. Lines, 12 to 15 on a page. Extent in ślokas, 2,200. Character, Bengali of the nineteenth century in a beautiful small hand. Appearance, fresh. Complete.

Kavi-karṇa-pūra wrote a work on rhetoric, entitled Alaṅkāra-kaustubha, with sūtras and vṛttis. This is a commentary on that work. For a description of it see L. 1663. Rājendralāla's manuscript was incomplete. But this is complete in all its ten kīraṇas. The name of the commentator is Loka-nātha Cakra-vartti.

4872.

3908. *साहित्यरत्नाकरः । Sāhitya-ratnākaraḥ.*

By Dharma Saṁkhyāvat (?).

Substance, country-made paper. $12\frac{1}{2} \times 3\frac{1}{4}$ inches. Folia, 79. Lines, 9 on a page. Character, Bengali of the eighteenth century. Appearance, fresh. Incomplete at the end.

For the beginning of the work see H.P.R. Vol. II, 246.

Colophons :—

8B, इति श्रीमद्भुवनपवित्रहरिते(?) गोत्रवतंस वयासि वंशपद्माकरप्रभात-
भातुना पदवाक्यप्रमाणपारावारप्रबोधश्रीमद्दोषाध्याय-पर्वतनामपद्धितमखले-
श्वरसुनुना श्रीधर्मसंख्यागर्भरत्नाकरपरिजातेन निर्मलाचारपूतेन चतुर्दश
विद्याविभूषणवता धर्मसंख्यावता विरचिते श्रीमद्भुक्तलितिक-यशोधन-
सार-सारसुरभिते साहित्यरत्नाकरनामन्यलङ्कारशास्त्रे ग्रन्थारम्भ[स]मर्थनं नाम
प्रथमस्तरङ्गः; 19B, इति श्रीधर्मसंख्यावता विरचिते साहित्यरत्नाकरनामन्य-
लङ्कारशास्त्रे वाचकशब्दार्थप्रवृत्तिनिर्दिष्टं नाम द्वितीयस्तरङ्गः; 32A, इति
श्रीधर्मसंख्यावता लक्षकशब्दनिर्दिष्टं नाम (त्रि)तृतीयस्तरङ्गः; 35A, इति

श्रीधर्मसंख्यावता • व्यङ्ग्यकशब्दार्थनिरूपणं नाम चतुर्थस्तंभः ; 38B, इति श्रीमत्
त्रिभुवनपवित्रहरितगोत्रावतंसवाराणसीवैश्वपद्माकरप्रभातभातुना प्रवर्त्तसूत्रि-
स्तुना सकलकलाविज्ञानवता धर्मसंख्यावता विरचिते श्रीरघु[कु]लमणिधामनि
साहित्यरत्नाकरनामन्यलङ्कारशास्त्रे गुणनिरूपणं नाम पञ्चमस्तंभः ; 42B,
इति श्रीमत्त्रिभुवनपवित्रहरितगोत्रावतंसवाराणसीवैश्वपद्माकरप्रभातभातुना
सकलकलाविज्ञानवता धर्मसंख्यावता विरचिते श्रीमद्रघुपतिगुणगणधामनि
साहित्यरत्नाकरनामन्यलङ्कारशास्त्रे शब्दालङ्कारनिरूपणं नाम षष्ठस्तंभः ; 79A,
इति साहित्यरत्नाकरनामालङ्कारशास्त्रे उच्यलङ्कारनिरूपणं नाम सप्तमस्तंभः ।

The 8th taraṅga is incomplete. We are told by Mahāmahopādhyāya Paṇḍita Sadāśiva Miśra that this has been printed at Vāmrā, under the patronage of the Rājā, the work being very popular with the Uḍiyā Paṇḍits.

The author is Dharma, an expert in all the fourteen branches of Sanskrit learning. His father was Parvateśa proficient in all the six systems of Philosophy. This is an original work in which all the examples have been culled from the accounts of Rāma.

4873.

5154. *The Same.*

Substance, palm-leaf. $14\frac{1}{2} \times 1\frac{1}{2}$ inches. Folia, 123, of which the 2nd, 3rd, 10th, 11th, 66th, 77th, 86th, 101st, 121st are missing, while the numbers 91 and 111, mark two leaves each, Lines, 4 on a page. Extent in ślokas, 3,400. Character, Uḍiya of the seventeenth century. Appearance, very old.

To the end of the 10th taraṅga.

This is a new work on poetics, of which only one incomplete MS. with five tarāṅgas was known to Aufrecht and that was noticed in H.P.R., Vol. II, 246.

8B, धर्मान्त + + वर्द्धस्त्रिभुवनविरिते वारणास्याम्बवे यः

सङ्गातो जायन्तसाम्बा(?) कृतसुकृतफलं पर्वतेऽस्य भाग्यम् ।

काव्यालङ्कारलघ्यास्तुतिरविश्रुतको नाटकादिप्रणेतेः

तस्यालङ्कारशास्त्रे रघुपतिचरिते चादिमोऽयं तरङ्गः ॥

अथ कृतिनायके रघुनायके नायकगुणानाह ।

17A, इति साहित्यरत्नाकरे द्वितीयस्तरङ्गः एवं वाच्यवाचकद्वयौर्निरूप्य सम्प्रति तन्मूलतया लक्ष्यलक्षक तद्दृष्टौर्निरूपयितुमर्थज्ञानस्य शब्दज्ञानपूर्वकत्वात् पूर्वं शब्दं निरूपयति ।

26B, धर्मान्त० ऽयं तृतीयस्तरङ्गः ।

इति श्रीसाहित्यरत्नाकरे लक्षणाप्रतिपादकस्तृतीयस्तरङ्गः

आस्थामन्दिर-मन्दिरा, etc.

अथ निव्ययोजने लक्षणाभावात् सर्वत्र प्रयोजनं वाच्यमित्यपेक्षायां तस्य व्यञ्जकशब्दैकगम्यत्वात् क्रमप्राप्तत्वात् व्यञ्जकं निरूपयति ।

31A, धर्मान्त० तूर्य्य उच्चैस्तरङ्गः

आस्थामन्दिरमन्दिरा, etc. तत्र सगुणालङ्कृतीकाव्यपदार्थो दोषवर्जितौ इति काव्यसामान्यलक्षणे पदार्थयोर्विशेष्यतया प्रधानत्वात् पदार्थौ निरूपिष्याताम् ।

35A, धर्मान्त० पञ्चमोऽयं तरङ्गः

आस्थामन्दिरमन्दिरा, etc. अथालङ्कारा निरूप्यन्ते ।

40A, धर्मान्त० षष्ठ उच्चैस्तरङ्गः । षष्ठस्तरङ्गः

आस्थामन्दिर, etc. अथार्थालङ्कारान् निरूपयिष्यन् आदावुपमां लक्षयति ।

81A, धर्मान्तर्वाणिवाणीपरिणतिसरणी माधुरीसाधुरीत्या-

माक्षा माक्षारभावं भजति समुचितं यत्सुधायाः सुधात्वम् ।

क्षौत्रं क्षौत्रप्रकारं समुचितमगमच्छर्करा शर्कराभूत्

क्षौरश्च क्षौरमासीत् सुदृग्धररसे साधुता साधुताभूत् ॥

धर्मान्तर्वाणि, etc., etc. सप्तमोऽयं तरङ्गः ।

आस्थामन्दिर, etc.

अथेदानीं काव्यसामान्यलक्षणावाक्ये अवशिष्टस्य दोषवर्जिताविति विशेषणस्य व्याख्यामारभते ।

87A, धर्मान्तर्वाणि, etc., etc. चाष्टमोऽयं तरङ्गः ।

आस्थामन्दिर, etc.

एवं काव्यसामान्यलक्षणमभिधाय तद्विभजते ।

98B, धर्म्मन्तर्वाणि, etc.

व्याख्याविख्यातकौर्त्तेर्विवरणगुरुकः साङ्ख्यसुख्यागमानां तस्थानङ्कारश्राद्धे
विलसति नवमो रामवर्ण्ये तरङ्गः ॥

आस्थामन्दिर, etc.

एवं काव्यलक्षणं तदुभेदांश्च सप्रपञ्चं निरूप्य अधुना तस्य प्राणायमानं रसं
निरूपयितुकामो वृत्तसङ्कीर्त्तनमुखेन तं प्रस्तौति ।

It ends :—

आस्थामन्दिरमन्दिराप्रणयिनो देवस्य रामात्मज-
स्त्वङ्गस्तुङ्गतरङ्गरिङ्गविधोर्जीवन्नवोद्यत् कविः ।
तादृङ्निर्मलधर्म्मसूरिकवितासोक्तासकलोलिनौ
पूर्णः कर्णमनोहरो विजयते साहित्यरत्नाकरः ॥

तत्र कवयः जलपक्षिणः नूतनकवयश्च ।

प्राचीनाभिनवप्रबन्धविहिताग्रश्यानुसन्धायिना
सोऽयं साहसिकेन सम्प्रति मया बुद्धः प्रबन्धः कृतः ।
कस्तुब्धेदमुनाधुना ह्यसुलभो बोद्धा च निर्म्मत्सरः
सर्व्वञ्चो गतमत्सरोपि रमया रामः स सन्तुष्यतु ॥
भो मातः कविते हितं मम वचः किञ्चित् समाकर्णय
श्रीमद्रामगुणामृतस्तववती मर्त्यस्तुतिं मा कृथाः ।
कस्तूरीचनसारचन्दनरसन्यासोत्सवास्वादवित्
को वा विस्त्रव(?)श्रास्त्रपूयपिषितालेपाभिलाषी भवेत् ॥
सज्जातो हरितान्वये महति यः श्रीपर्व्वतेष्टः सुधीः
यस्यां दर्शनकारिणां सुमनसामैकात्मलीलाकृतिः ।
धर्म्मस्थेन मनोभिणा विरचितः तत्सुनुना तादृशा
सोऽयं यावदिलातलं विजयतां साहित्यरत्नाकरः ॥

नमो देव्यै भवान्यै ।

4874.

3035. चित्रमीमांसा । *Citra-mīmāṃsā*.

Substance, country-made paper. $11\frac{1}{4} \times 5$ inches. Folia, 52. Lines, 12 on a page. Extent in ślokas, 1,900. Character, Nāgara of the eighteenth century. Appearance, discoloured. Complete.

An anonymous manual of rhetoric. For a full description of the work see I.O. Catal. No. 1172.

4875.

2934. *The Same*.

Substance, country-made paper. $10\frac{1}{4} \times 4$ inches. Folia, 45. Lines, 10, 11 on a page. Extent in ślokas, 1,850. Character, Nāgara. Date, Samvat 1666. Appearance, discoloured. Complete.

The date of the manuscript is Samvat 1666=1610 A.D.

ग्रन्थ १८५० । संवत् १६६६, समवे माघवदी द्वितीया ।

See I.O. Catal. No. 1172.

4876.

2723. *The Same*.

Substance, country-made paper. $11 \times 4\frac{1}{4}$ inches. Folia, 34. Lines, 10 on a page. Character, Nāgara. Appearance, fresh.

For the work see I.O. Catal. No. 1172. It is a manual of rhetoric. This manuscript is incomplete. After the end of Rūpaka-prakarana, it has two leaves only.

Eggeling says, in his I.O. Catal., it is by an unknown author. But Aufrecht gives the author's name as Ap-paya Dikṣita.

There is kept a stray leaf with this MS.

4877.

9729. *The Same.*

Substance, country-made paper 12×5½ inches. Folia, 14. Lines, 12 on a page. Extent in ślokas, 480. Character, Nāgara. Appearance, tolerable Incomplete.

This is a work on rhetoric. The MS. is incomplete, and the author's name can not be ascertained.

Beginning:—

ॐ श्रीगणेशाय नमः । श्रीसरस्वत्यै नमः । श्रीगुरुभ्यो नमः ।

अभिवन्द्य चन्द्रशेखरमाद्यं गौरौसखं परं ज्योतिः ।

वितनोति विपुलविषयां बिभ्रदार्थमत्र चित्रमीमांसां ॥

त्रिविधन्तावत् काव्यं ध्वनिगुणौभूतव्यङ्ग्यचित्रभेदात् । यत्र

वाच्यातिशायिव्यङ्ग्यं स ध्वनिः ।

यथा स्थिताः क्षणं पक्ष्मसु ताडिताधराः

पयोधरोत्सेधनिपातचूर्णिताः ।

वलीषु तस्याः खलिताः प्रपेदिरे

चिरेण नाभिं प्रथमोदविन्दवः ॥

अत्र तपस्यन्त्या देव्या देहोपरि निपततां प्रथमविन्दूनां क्रियास्वभाववर्णने देव्याः समाधुषितावस्थानाभिव्यक्तिद्वारा चिरनिदाघतप्तदेहोपरि निपतनेन सुख-पारवश्यसम्भ्रमहेतौ प्रथमाविष्टार्पि अविहिता समाध्यवस्था व्यज्यते ॥ इत्यादि ।

4878.

3146. चित्रमीमांसागूढार्थप्रकाशिका ।

Citra-mīmāṃsā-gūḍhārtha-prakāśikā.

By Bāla-kṛṣṇa Pāyagunde.

For the MS. and the work see L. 4097.

The Post Colophon Statement:—

संवत् १८४० गयसंख्या १३५ ।

4879.

9000. **कुवलयानन्दः ।** *Kuvalayānandaḥ.*

By Appaya Dikṣita.

Substance, country-made paper. $11 \times 4\frac{1}{2}$ inches. Folia, 51. Lines, 10 on a page. Extent in ślokas, 1,000. Character, Nāgara. Old. Incomplete.

(1) Incomplete. Leaves from 1 to 51, with valuable marginal notes.

(2) Another incomplete copy with a commentary from the 68th kārīka. Forty-two leaves.

Substance, country-made paper. 9×4 inches. Folia, 42. Lines, 10 on a page. Extent in ślokas, 850. Character, Nāgara. Fresh. Incomplete.

4880.

8547. *The Same.*

Substance, country-made paper. 10×4 inches. Folia, 38. Lines, 16 on a page. Extent in ślokas, 2,500. Character, Nāgara. Date, Śamvat 1721. Appearance, old and fresh. Complete.

Written in Jaina Devanāgarī in Śamvat 1721.

पण्डित श्री ५ श्रीशान्तिविमलगणिप्रिध्य गणिकेसरविमलेन अलेखि १७२१
वर्षे संग्रामपुरनगरे ।

अमुं कुवलयानन्दमकरोदप्यदौक्षितः ।

नियोगाद्विद्वत्पतेर्निष्पाधिकृपानिधेः ॥

चन्द्रालोको विजयते प्ररदागमसम्भवः ।

हृद्यः कुवलयानन्दो यत्प्रसादादभूदयं ॥

The Last Colophon :—

इति श्रीमदद्वैतविद्याचार्य-श्रील-भरद्वाजकुलजलनिधि-कौस्तुभ-
श्रीरङ्गवादाध्वरीन्दुवरदसूनोरप्यदौक्षितस्य कृतिः कुवलया-
नन्दः समाप्तः ।

The first leaf of this manuscript was fragile with age and so another piece of paper has been pasted behind it to protect it from destruction. On that piece of paper is written first five lines of a work on Sāṅkhya :—

प्रकृतिं पुरुषं शुद्धं प्रणिपत्य प्रणम्यते ।

प्रदीपः साङ्ख्यतत्त्वस्य परोपकृतये मया ॥

4881.

8548. *The Same.*

Substance, country-made paper. $10\frac{1}{2} \times 5\frac{1}{2}$ inches. Folia, 24. Lines, 10 on a page. Extent in ślokas, 700. Character, Nāgara. Appearance, fresh.

4882.

9140. *The Same.*

Substance, country-made paper. 10×6 inches. Folia, 57. Lines, 10 on a page. Extent in ślokas, 600. Character, Nāgara. Appearance, tolerable. Written in a large legible hand. Incomplete.

4883.

9141. *The Same.*

Substance, country-made paper. 11×5 inches. Folia, 10 (26-35). Lines, 11 on a page. Extent in ślokas, 270. Character, Nāgara. Appearance, tolerable.

A fragment of the preceding work, with कु. ल. न०. on the left hand margin.

4884.

9139. *The Same.*

Substance, country-made paper. 11×5 inches. Folia, 48. Lines, 9 on a page. Extent in ślokas, 550. Character, Nāgara. Appearance, tolerable. Incomplete.

Frequently printed in India.

See I.O. Vol. III, p. 335A. No. 1161.

4885.

9391. *The Same.*

Substance, country-made paper. 11×5 inches. Folia, 43. Lines, 12 on a page. Extent in ślokas, 1,290. Character, Nāgara. Appearance, old.

It is an incomplete MS. of कुवलयानन्द a well-known work on rhetoric, by Appaya Dikṣita.

4886.

9357. *The Same.*

Substance, country-made paper. 9½×4 inches. Folia, 11. Lines, 10 on a page. Extent in ślokas, 220. Character, Nāgara. Appearance, tolerable. Complete.

A well-known work on rhetoric, based on the Candrāloka of Jayadeva.

4887.

8556. *The Same.*

Substance, country-made paper. 11×5 inches. Folia, 50. Lines, 10-12 on a page. Extent in ślokas, 1,000. Character, Nāgara. Date, Saṃvat 1889. Appearance, fresh.

Incomplete from leaf 26 to 75, copied in Saṃvat 1889 by Āśananda for the use of Sadāśiva.

4888.

5836. *The Same (here called).*

लक्ष्यलक्षणसंग्रहः । *Lakṣya-lakṣaṇa-saṅgrahaḥ.*

Substance, country-made paper. 9½×4 inches. Folia, 29. Lines, 10 on a page. Character, Nāgara of the nineteenth century. Appearance, fresh. Incomplete at the end.

Maṅgalācarana :—

ओमद्विब्रान्तकारभानवे नमः । ओमहात्रिपुरसुन्दर्यै नमः ।

अमरीकवरीभारअमरीमुखरोक्तं ।

दूरीकरोतु दूरितं गौरीचरणपङ्कजम् ॥

परस्परतपःसम्यत्फलानितपरस्परौ ।
 प्रपञ्च मातापितरौ प्राञ्चौ जायापतौ स्तुमः ॥
 उद्वाच्य योगकलया हृदयालकोशं
 धनैश्चिरादपि यथावच्छिष्टह्यमाणाः ।
 यः प्रस्फुरत्यविरतं परिपूर्णरूपः
 अयः स मे दिशतु शान्तिकं सुकुन्दः ॥

The object of the work :—

अलङ्कारेषु वालानामवगाहनसिद्धये ।
 ललितः क्रियते तेषां लक्ष्यलक्षणासंग्रहः ॥
 येषां चन्द्रालोके दृश्यन्ते लक्ष्यलक्षणावाचकाः श्लोकाः ।
 प्रायस्त एव तेषामितरेषामभिनवा विरच्यन्ते ॥

4889.

5699. (कुवलयानन्दटीका) अलङ्कारसुधा ।

Kuvalayānanda-ṭīkā entitled Alankāra-sudhā.

By Nāgeśa Bhaṭṭa.

Substance, country-made paper. 10 × 4½ inches. Folia, 77. Lines, 19, 21 on a page. Extent in slokas, 6,000. Character, Nāgara of the nineteenth century. Appearance, old. Complete. Written in a very small hand.

The commentary begins :—

श्रीगणेशाय नमः ।

उत्तेजितनुतभाग्यं शृङ्गाररसान्यदत्तवैराग्यं ।
 ब्राह्मणतनूतौभाग्यं कामं कलमे कपालिसौभाग्यम् ॥
 याचकानां कल्पतरोररिकच्छताश्रनात् ।
 शृङ्गवेरपुगाघीश्रावामतो जम्बीविकः ॥
 उपाध्यायोपनामा नागेशभट्टशर्मा तनोति गुब्बीं ।
 अलङ्कारसुधायां व्याख्यां कुवलयानन्दस्य ॥

Colophon :—

इति श्रीमदुपाध्यायोपनामक-सतीगर्भजशिवभट्टसुतनागेश-
विरचिता अलङ्कारसुधा परिपूर्णा ।

4890.

9001. अलङ्कारचन्द्रिका (कुवलयानन्दटीका) ।

Alaṅkāra-Candrikā a commentary on Kuvalayānanda.

By Vaidya-nātha.

Substance, country-made paper. 11×5 inches. Folia, 69. Lines, 15
on a page. Extent in ślokas, 2,000. Character, Nāgara. Old. Fresh.
Complete.

Complete in 69 leaves.

See I.O. Catal. 1168 to 1171.

The colophon runs thus :—

इति श्रीमत् पदवाक्यप्रमाणज्ञ-तत्सद्गामभद्रात्मज-वैद्यनाथ-
कृतालङ्कारचन्द्रिकाख्या कुवलयानन्दटीका सम्पूर्णा । शुभमस्तु ।
सिद्धिरस्तु ।

4891.

8549. *The Same.*

Substance, country-made paper. 10½×5 inches. Folia, 11. Lines,
11 on a page. Extent in ślokas, 330. Character, Nāgara. Appearance,
fresh.

A commentary on Kuvalayānanda. Incomplete.

Beginning :—

ॐ गणेशाय नमः श्रीदुर्गायै नमः ।

अनुचिन्त्य महालक्ष्मीं हरिलोचनचन्द्रिकां ।

कुर्वे कुवलयानन्दसदलङ्कारचन्द्रिकां ॥

चिकीर्षिताविन्नसिद्धये इष्टदेवतां स्तौति अमरोति ।

4892.

2933. *The Same.*

Substance, country-made paper. 12½ × 5 inches. Folia, 32. Lines, 8, 9 on a page. Character, Nāgara of the nineteenth century. Appearance, fresh. A fragment.

See I.O. Catal. No. 1168.

The commentary has, often, been printed along with the text.

4893.

10861. *The Same.*

Substance, country-made paper. 13 × 5 inches. Folia, 70. Lines, 10 on a page. Character, modern Nāgara. Appearance, fresh. Incomplete at the end.

Beginning :—

श्रीगणेशाय नमः ।

अनुचिन्त्य महालक्ष्मीं हरिलोचनचन्द्रिकां ।

कुर्वे कुवलयानन्दसदलङ्कारचन्द्रिकाम् ॥

चिकीर्षिताविघ्नसिद्धये इष्टदेवतां स्तौति “अमरीति” ।

8B, इति श्रीमत्तत्सदित्युपाख्य-रामभट्टसूरिवर्यस्तुवैद्यनाथभट्टविरचिता-
[या]मलङ्कारचन्द्रिकाख्यायां कुवलयानन्दव्याख्यायां उपमाप्रकरणं समाप्तिमगमत् ।

It ends in the discussion of Vyāja-stuti.

4894.

8551. **कुवलयानन्दानुसारकारिका ।**

Kuvalayānandānusāra-kārikā.

Substance, country-made paper. 10 × 4 inches. Folia, 18. Lines, 5-6-7 on a page. Extent in ślokas, 216. Character, Nāgara. Date, Samvat 1811. Appearance, fresh.

सम्बत् १८११ शका १६७६ आश्विन वदि ११ शुक्ले चन्द्राव-
लोकनग्रन्थं लिखितं मया मकसूदावादमध्ये ग्रन्थं विद्यते शुभं ।

The Last Colophon :—

इति कुवलयानन्दानुसारकारिका समाप्ता शुभमस्तु ।

It begins :—

अथ चन्द्रालोको लिख्यते ?

4895.

3147. अलङ्कारसारस्थितिः or कुवलयानन्दखण्डनम् ।

Alaṅkāra-sāra-sthitiḥ or Kuvalayānanda-khaṇḍanam.

By Bhīma Sena.

For the MS. and the work see L. 4084.

The Post Colophon Statement :—

The work was written during the reign of Ajita Simha of Jodhapura.

संवत् १८५६ कार्तिक शुक्ल १३ लिखितं केनचित् पठनार्थं ।

सर्वे भद्राणि पश्यन्तु सर्वे सन्तु निरामयाः ।

सर्वे भवन्तु सुखिणो मा कश्चिद्दुःखभाग्भवेत् ॥

4896.

555. *The Same.*

Based on the expositions of Deva-nātha Tarka-pañcānana, Mahā-mahopādhyāya Govinda, Jaya-rāma Nyāya-pañcānanda and others.

For the manuscript, see L. 1447.

The second verse of the work :—

प्रायःकुवलयानन्दश्चाज्ञातश्चण्डीकृतः ।

प्रकाशे विद्यमानेऽपि न पश्यन्ति विपश्चितः ॥ २ ॥

अतः कुवलयानन्दे न्यूनाधिक्यं प्रपश्यता ।

एकचष्टिरलङ्काराः स्थाप्यन्ते क्षम्यतां दुधैः ॥ ३ ॥

There is no iti before ओदेवनाय as in L. The portion given there as colophon is a part of the text.

4897.

1301. वृत्तिवार्तिकम् । *Vṛtti-vārttikam*.

By Appaya-Dīkṣita.

Substance, country-made paper. $11\frac{1}{2} \times 5\frac{1}{2}$ inches. Folia, 16. Lines, 12 on a page. Extent in ślokas, 450. Character, Nāgara. Appearance, old. Complete in two chapters.

An argumentative treatise on the threefold import of words viz. Abhidhā, Lakṣaṇā and Vyakti as accepted by rhetoricians illustrated by apt examples. The present MS. contains two chapters devoted respectively to Abhidhā and Lakṣaṇā.

Beginning:—

श्रीगणेशाय नमः । श्रीभवानीचरणार्थां नमः । श्रीमद्भ्यः

पितृचरणेभ्यो नमः ।

विश्वं प्रकाशयन्ती व्यापारैर्लक्षणाभिधाध्वनैः ।

नयनैरेव हरमूर्तिर्विबुधोपास्या सरस्वती जयति ॥ १ ॥

वृत्तयः काव्यसरणावर्णकारप्रबन्धभिः ।

अभिधा-लक्षणा-व्यक्तिरिति तिष्ठो निरूपिताः ॥ २ ॥

तत्र कश्चित् कश्चिद्वृद्धैर्विशेषा न स्मृटीकृताः ।

निटंकयितुमस्माभिः क्रियते वृत्तिवार्तिकम् ॥ ३ ॥

तत्र शक्त्या प्रतिपादकत्वमभिधा । सा त्रिविधा । रुढि र्योगो योगरुढिश्च ।

It ends:—

न चैवं सर्वत्र विषयविषयिपदसामानाधिकरणस्थानसमभि-

व्याहारात् तत्र भेदप्रतीतेर्वक्तुं शक्यत्वात् कश्चिदपि सारोपक[क्ष]णा

न स्यादिति वाच्यम् । इष्टापत्तेः ।

Colophon:—

इति वृत्तिवार्तिके लक्षणावृत्तिर्द्वितीयः परिच्छेदः ।

Post Colophon :—

॥ शुभमस्तु ॥

4897A.

1796. *The Same.*

Substance, country-made paper. $8\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 15. Lines, 11 on a page. Character, Nāgara. Appearance, tolerable.

It is a work on the imports of words. The present MS. contains the first two chapters only, Abhidhā and Lakṣmaṇā. Aufrecht knows also of Vyakti the third part. But the first two chapters only are printed in Kāvya-mālā 36.

The Colophon of the first chapter :—

10A, इति वृत्तिवार्त्तिके मुख्यवृत्तिनिर्णयो नाम प्रथमः परिच्छेदः ।

The Last Colophon :—

इत्यप्यदोक्षितकृतौ वृत्तिवार्त्तिके लक्षणावृत्तिनिर्णयो नाम
द्वितीयः परिच्छेदः ।

4898.

1585. **रसगङ्गाधरः ।** *Rasa-Gaṅgādharaḥ.*

By Jagan-nātha Paṇḍita-rāja.

Substance, country-made paper. $14 \times 5\frac{1}{2}$ inches. Folia, 204. Lines, 11 on a page. Character, Nāgara. Date, Śaṃvat 1934. Extent in ślokaś, as given at the end of the manuscript, 7995. Appearance, fresh. Complete.

Often noticed and printed in the Benares Sanskrit Series 1885, with the commentary entitled Guru-marmma-prakāśa by Nāgeśa.

The author is well known. He was the court puṇḍit of Dara Śeko, the eldest son of Saha Jahan, who was Subadar of Agra in 1658, when war of succession broke out. Jagan-nātha was the pupil of Peru Bhaṭṭa who studied Vedānta with Jñānendra Yati, Nyāya and Vaiśeṣika with Mahendra,

Pūrva-mimāṃsā with “Deva” (which the commentator Nāgeśa explains as Khaṇḍa Deva) and Pāṇiniya Mahā-bhaṣya with a member of the Seṣa family who is identified by the commentator with Vireśvara. Nāgeśa was perhaps the pupil of Jagan-nātha as he names his commentary as *Guru-marma-prakāśa*. This is very probable as both Jagan-nātha Paṇḍita-rāja and Nāgeśa were very long-lived.

See L. Vol. IX, No. 3014.

4899.

9377. *The Same.*

Substance, country-made paper. $9\frac{1}{2} \times 4$ inches. Folia, 258 (181 + 77 leaves). Lines, 11 on a page. Extent in ślokas, 6,241. Character, Nāgara. Appearance, old. In three different hands.

An elaborate work on rhetoric and literary criticism.

4900.

9849. *The Same.*

Substance, country-made paper. $9\frac{1}{2} \times 5$ inches. Folia, 42. Lines, 11 on a page. Extent in ślokas, 1,000. Character, Nāgara. Appearance, fresh.

It appears to be a fragment of Nāgeśa's commentary on Rasa-Gaṅgādhara, as noticed in I.O. No. 1204, p. 349. It bears neither the name of the author nor that of the work.

4901.

9536. काव्यविलासः । *Kāvya-vilāsaḥ.*

By Cirañjīva Bhaṭṭācārya.

Substance, country-made paper. $11\frac{1}{2} \times 4$ inches. Folia, 31. Lines, 7 on a page. Extent in ślokas, 682. Character, Nāgara. Appearance, old. Complete.

This is a work on poetics by Cirañjīva, the author of Vidvan-moda-taraṅgiṇī.

Beginning :—

श्रीगणेशाय नमः ।

तमोगणविनाशिनौ सकलकालसुद्योतिनौ
धरातलविहारिणौ जडसमाजविद्वेषिणौ ।
कलानिधि-सहायिनौ लसदलोलसौदामिनौ
मदन्तरवलम्बिनौ भवतु कापि कादम्बिनौ ॥ १ ॥
कृतिभिः कतिभिर्विलसन्मतिभिः
कति वा न कृता कृतयः कविभिः ।
इति मत्कवितामिच्छतिः शिथिलौ-
भविता जगतामिति चेत् कथयेत् ॥ २ ॥

कथयतु नाम तावता नोनो दुनोति चेत्,

यतः । मयि कलितनीलिमं कमपि काचबोधान्मुञ्च-
स्त्वजन्ति यदि पामराः कथय कैव ज्ञानिस्तदा ।
यतो जगति कश्चन स्मरितमुद्बुद्धा जगत्
परौक्ष्ण्यविचक्षणः क्षणमपौक्ष्ण्यं धास्यति ॥ ३ ॥
अलङ्काररसानेकलक्ष्यादिषु गुणेषु च ।
लक्ष्यन्ते स्वीयपद्यानि प्राचीनकृतलक्ष्यैः ॥ ४ ॥

तदादौ काव्यस्वरूपं निरूप्यते । इत्यादि ।

End :—

दैतादैतमतादिनिर्णयविधिप्रोद्बुद्धबुद्धिः श्रुतौ
भट्टाचार्यप्रतावधान इति यो गौड़ोद्भवोऽभूत् कविः ।
ग्रन्थे काव्यविलाससंज्ञिनि चिरञ्जीवेन तज्जन्मना-
लङ्कारैरपवादितो हृदि सतां सङ्काय भङ्गिः कृता ॥

Colophon :—

7B, इति श्रीचिरंजीवभट्टाचार्यकृत काव्यविलासे रसमयी
प्रथमा भंजिः । १ ।

Last Colophon :—

इति श्रीचिरञ्जीवभट्टाचार्यकृतकाव्यविलासेऽलङ्कारमयी
द्वितीया भक्तिः । शुभं ।

4902.

2905. *The Same.*

For the MS. see L. 4125. It contains two chapters only :—

5B, इति काव्यविलासे रसमयी प्रथमा भक्तिः ; काव्यविलासे अलङ्कार-
मयी द्वितीया भक्तिः—the last colophon in the present MS.

The Post Colophon Statement :—

संवत् १७३२ मार्ग सु २ कामरूपे लिखितमिदमभिनववाच-
स्पतिना रंगामाद्याम् लिखितम् । ॐ नमो दुर्गेश्वरी श्रीशिव
श्रीशिव ।

For the beginning of the work see Bik. 285, in which the author promises to give the examples in verses of his own composition and his example for गुरुविषया रतिः or re-
verence for the *guru* runs thus :—

5B, इमौ भट्टाचार्यप्रवररघुदेवस्य चरणौ
प्रणम्यौ चिन्तान्तनिर्वचिविधाय स्थितवतः ।
किमन्यैर्वाग्देवौ प्रमुख-मखभाजां तु भजनैः
परिस्कृत्यै वाचाममृतलहरीनिर्भरजुषाम् ॥ १ ॥

11A, दिशो दण्डानूर्द्धं युगपदधिनृत्य प्रचलिता
समेत्य ब्रह्माण्डं प्रसरितवती सिंहनृपतेः ।
दलक्षारापुष्पस्फुरदमृतधामैककलिनी
जगत् पूर्यै कौर्त्तिः कलयति लतामूर्त्तिमभितः ॥

15B, अलं गतेऽपि जयसिंह-महो-महेन्द्रे
नूनं विभान्ति भुवनेषु गुणास्तदीयाः ।

दूरीकृते मृगमदे चिरमेव पात्रात्
 उज्जृम्भते परिमणो विमलः स कोऽपि ॥
 18A, उपेत्य ज्ञेतातो निजचरणहानिक्रममतः
 समन्ताद्धर्मोऽभूत् बलवति कलावेकचरणाः ;
 पुरस्तादद्यैवं जयिनि जयसिंहक्षितिपतां
 बभूवृच्छत्वारः पुनरभिनवास्तस्य चरणाः ॥

Our MS. does not contain the author's name. The Bik. MS. gives his name simply as a Bhaṭṭācārya. Aufrecht's information is that it is by Cirañjīva who flourished in the beginning of the 18th century under the patronage of Yaśovanta the then Naib Dewan of Dacca. But the previous number gives his name as Cirañjīva. Raghudeva mentioned as the author's guru in the verse in 5B quoted above wrote a commentary on Padārtha-tattva in A.D. 1719. He speaks further of Jaya Siṃha whose whereabouts, are not known. The only work he quotes from is Alaṃkāra-śekhara. But the date of the present MS. Saṃvat 1732=1676 A.D. is too early for the authorship of Cirañjīva.

4903.

9393. अलङ्कारमञ्जरी । *Alaṃkāra-mañjarī.*

*By Nirmala Bhaṭṭa, the son of Vallabha Bhaṭṭa
 of Benares.*

Substance, country-made paper. 13×5 inches. Folia, 4. Lines, 11 on a page. Extent in ślokaś, 200. Character, Nāgara. Appearance, fresh. Complete.

A short treatise on rhetoric.

Beginning :—

ॐ स्वस्ति आगच्छेष्टाय नमः ।

कपोललम्बिरोलम्ब-दृन्द-कोलाहलाकुलं ।

अम्बालवानुरागा + लम्बे लम्बोदराननं ॥
 शातुमिच्छन्त्यलङ्कारानख्येन श्रवणेन च ।
 कुर्वन्तु कर्णयोरुच्चैरधीलङ्कारमञ्जरीं ॥

End :—

अभिलषितशंसनमाश्रयैः यथा—

अङ्गानि तव गङ्गेषु कुन्दकोरकदन्ति हे ।
 अलङ्को ह्यवतात्तावद् यावदागच्छति प्रियः ॥
 अर्थालङ्कारजातं मुख्यमेतावदेव हि ।
 अन्ये वैकल्पिकाः सर्वे विज्ञेयाः किल तद्गवाः ॥ ४० ॥
 काश्यां वल्लभभट्टस्य पुत्रेण नि(र्मा)ग्माय्यसौ ।
 निर्मला निर्मलाख्येन रम्यालङ्कारमञ्जरी ॥ ४१ ॥

Colophon :—

इति श्रीनिर्मलभट्टविरचितालङ्कारमञ्जरी समाप्ता ।
 लक्ष्मीनारायणेनोलेखि स्वस्मे ।

संवत् १८९३ । आषाढशुक्ले ४ सोमवासरे श्रीकाशिकाधीश्वराजधान्यां
 कैवल्यप्ररोहभूस्थां काश्यां । शुभं भवतु ।

4904.

9256. *The Same.*

Substance, country-made paper. 11×5 inches. Folia, 4. Lines, 11
 on a page. Extent in ślokas, 200. Character, Nāgarī. Appearance,
 old. Complete.

After Maṅgalācarāṇa it has :—

श्रीगणेशाय नमः ।

स्वभावोक्त्युपमारूपकदोषकातिशयोक्तिसमासोक्तिवक्रोक्ति ।
 पर्यायोक्तिविशेषोक्तिसङ्कोक्त्यतिरेकविभावना इत्यादि ।

End :—

अर्थालङ्कारजातं हि मुख्यमेतावदेव हि
 अन्ये च कल्पिताः सर्वे इह जानीत + + ।

+ + + + +
+ + + + रम्यालङ्कारमञ्जरौ ॥

Colophon :—

इति श्रीनिर्मलभट्टविरचितालङ्कारमञ्जरौ समाप्ता ।

4905.

10621. अलङ्कारसंग्रहः । *Alaṅkāra-saṁgrahaḥ*.

Substance, country-made paper. 11 × 5 inches. Folia, 10. Lines, 14 to 18 on a page. Extent in ślokas, 800. Character, Nāgara. Date, Samvat 1913. Appearance, fresh. Complete.

Colophon :—

इति श्रीअलङ्कारसंग्रहः समाप्तः(म्) ।

Post Colophon :—

संवत् १९१३ मिति पौ० बु० ६ शनिवासरे लिखितं गणेश-
रामध्यासेन ।

In a different hand there is a line, containing a stray verse.

The Maṅgalacarana and the object of the work :—

श्रीगणेशाय नमः ।

(अथ श्लेषाढ्याहृतोऽलङ्कारसंग्रहे ।)

विचार्य प्राक्तनाचार्यमतमार्थव्रजावृतः ।

अनार्यकार्य(ं)मुत्सार्य कुर्वेऽलङ्कारसंग्रहम् ॥

तत्र च प्रथमं शब्दालङ्कारान् कथयाम्यहं ।

ततोऽर्थालङ्कृतिं वक्ष्ये पूर्वग्रन्थानुसारतः ॥

प्रश्नोत्तरश्च यमकं चित्रं गूढं प्रहेलिका ।

श्लेषो वक्रोक्तयनुप्रासौ शब्दालङ्कृतयोऽष्टधा ॥, etc., etc.

4906.

5580B. काव्यचन्द्रिका । *Kāvya-candrikā*.

By Nyāya-vāgīśa, son of Vidyā-nidhi.

Substance, palm-leaf. $14\frac{1}{2} \times 1\frac{1}{2}$ inches. Folia, 4. Lines, 4 on a page. Character, Uḍiya of the early nineteenth century. Appearance, good. Incomplete.

An elementary treatise on rhetoric. See L. 639.

There are four stray leaves.

4907.

4597. *The Same.*

By Rāma-candra Nyāya-vāgīśa.

Substance, country-made paper. $16\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 4. Lines, 6 on a page. Extent in ślokaś, 120. Character, Bengali of the nineteenth century. Appearance, fresh. Complete.

An elementary treatise in verse on Rhetoric.

For the beginning of the work see L. 639.

It ends thus :—

कान्तमायान्तमालोक्य सुचिरप्रोषितं पुरः ।

चकार कामिनी तस्य सङ्गसेव गलदङ्गम् ॥

इति (क्लमेय(?)) द्वादशदोषास्तु क्रमेणोक्ताः समासतः ।

अन्येषूपेक्षिता ग्रन्थ-गौरवान्न कृतं मया ।

Colophon :—

इति श्रीरामचन्द्रन्यायवागीशभट्टाचार्यविरचिता काव्य-
चन्द्रिका समाप्ता ।

4908.

5272. *The Same.*

Substance, country-made paper. $13\frac{1}{2} \times 3$ inches. Folia, 8. Lines, 5, 6 on a page. Character, Bengali. Date, Śaka 1734. Appearance, fresh. Complete.

End :—

इति द्वादशदोषास्तु क्रमेणोक्ताः समासतः ।
अन्येऽप्युपेक्षिता ग्रन्थ-गौरवादेव ते मया ॥
इति श्रीरामचन्द्राख्यानवागीशनिर्मिता ।
या काव्यचन्द्रिका पूर्तिं गता सा शुभदा मम ॥

Colophon :—

इति काव्यचन्द्रिका समाप्ता ।

Post Colophon Statement :—

लिखिता श्रीरामनाथशर्म्मेणा काव्यचन्द्रिका ।
शुके वेदत्रिसप्ततन्त्रमते (१७३४) ऽस्मिन् रामचन्द्रिका ॥
लिखित्वैवा मया दत्ता श्रीकाशीनाथशर्म्मेणे ।
अध्यापकाय धीराय ह्यम्बिकापुरवासिने ॥

4909.

5268. *The Same.*

Alias Guṇālaṃkāra-doṣāḥ.

By Nyāya-vāgīśa, son of Vidyā-nidhi.

Substance, country-made paper. 14×3 inches. Folia, 11. Lines, 4 on a page. Extent in Slokas, 110. Character, Bengali of the nineteenth century. Appearance, fresh.

An elementary treatise on rhetoric and composition. For the beginning of the work see L. 639.

It ends thus :—

इति द्वादशदोषास्तु क्रमेणोक्ताः समासतः ।
अन्येऽप्युपेक्षिता ग्रन्थ-गौरवान्न कृतं मया ॥

There is no colophon but it appears from previous numbers that the work ends here.

4910, 4911.

952. काव्यकौमुदी । *Kāvya-kaumudī*.

For the manuscript see L. 2044.

A concise treatise on rhetoric, leaves from 29 to 34 are missing.

4912.

1096. अन्योक्तिमुक्तावली । *Anyokti-muktāvalī*.

By Soma-nātha.

Substance, country-made paper. 10×4 inches. Folia, 11. Lines, 9 on a page. Extent in ślokas, 190. Character, Nāgara. Appearance, old. Complete.

See Bik. p. 285.

A treatise giving hundred examples on the Rhetorical Figure known as Anyôkti.

Beginning :—

औगणपतये नमः ।

आर्यासूनुसमानां प्रगम्यमानं धरासुरैः प्रवरैः ।

+ + + + + मुद्गलं वन्द्यं कलये ।

It ends :—

सकलकलकुलोद्यत् सोमानाथागमेधा

गुणविहितप्रतोज्ञान्योक्तिमुक्तावलीयम् ।

अधिगलमनुषार्या साधुभिः शुद्धबुद्धै-

रधिकममलयित्वा स्वप्रसादोदकेन ॥ १०२ ॥

Colophon :—

इति औसकलकुलकुलालङ्कारराकसोमेश्वर-विरचितान्योक्ति-

मुक्तावलीयं समाप्ता ।

4913.

5154E.

Substance, palm-leaf. $14\frac{1}{2} \times 1$ inches. Folia, 4. Lines, 5 on a page. Character, Uḍiya of the early eighteenth century. Appearance, old. Incomplete at the end.

A treatise on rhetoric. The MS. being incomplete, neither the name of the author nor the name of the work appears.

It begins thus :—

श्रीदुर्गा प्ररणम् ।
साधर्म्यं लोकसिद्धेन भिन्नेन कविसम्मतम् ।
यदैकवाक्यवार्थं स्यात् प्रकृतस्य तदोपमा ॥
अन्यत्वाध्यवसायो यः प्रकृतस्य गुणादिना ।
सोत्प्रेक्षा कथिता सा स्याद्वाद्यादिभ्यश्चतुर्विधा ॥

4914.

2174.

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, (by counting) 8. Marked from 2 to 10, of which three are wanting. Lines, 17 to 19 on a page. Character, Nāgara of the eighteenth century. Appearance, discoloured.

This is a fragment of a work on metres and the figures of speech.

It begins from the 30th śloka of the first chapter.

5A, इति द्वितीयः परिच्छेदः; श्लोक एवोत्तरं यत्र तच्छ्लोकोत्तरमुच्यते ;
8B, इति ० ३ ० दः अन्तीकृत्य कमप्यर्थं खरूपार्थस्य गोपनात् ।

यत्र वाङ्मयान्तरावर्था कथ्यते सा प्रहेलिका ॥

It abruptly ends with the 66th verse of the fourth chapter.

2A, व्यस्तसमस्तजातिः, द्विर्गस्तसमस्तजातिः, कालापकजातिः; 4A, कथितापकृतिजातिः, विषमजातिः, शिखरिणी, मालिनी, वृत्तनामकजातिः;

4B, नामाख्यातजातिः; 5A, सौत्राजातिः, शाब्दीयजातिः, वर्णाक्षरजातिः; वाक्योत्तरजातिः; 5B, खण्डोत्तरजातिः, पादोत्तरजातिः; 6A, चक्रप्रज्ञाजातिः, पद्मजातिः; 6B, काकपदजातिः; 7A, सर्वतोभद्रजातिः; 7B, हौयमानाक्षरजातिः, प्रहृष्टुलजातिः; 8A, नागपाशजातिः, संस्कृतप्राकृतजातिः, संस्कृतमागधिकम्; 8B, चित्रजातिः; 9A, आर्यौजातिः, प्रहेलिकाजातिः, कालासारजातिः; 9B, गूढजातिः, स्तुतिनिन्दाजातिः, अपहृतिजातिः, विन्दुमतीजातिः, इति क्रियागुप्तम्; 10A, कर्त्तृगुप्तम्, कर्मगुप्तम्; करणगुप्तम्, सम्प्रदानगुप्तम्, अपादानगुप्तम्, अधिकरणगुप्तम्, सम्बन्धगुप्तम्; आमन्त्रितगुप्तम्; 10B, समासगुप्तम्, लिङ्गगुप्तम्, सुवचनगुप्तम्, तिङन्तवचनगुप्तम्, मात्राच्युतकम्, विन्दुच्युतकम्, विसर्गच्युतकम्, अक्षरच्युतकम्; स्थानच्युतकम्; The MS. breaks with the example of Sthānacyutaka.

4915.

9205. बन्धकौमुदी । *Bandha-kaumūdī*.

By Gopī-nātha.

Substance, country-made paper. 11 × 5 inches. Folia, 4. Lines, 17 on a page. Extent in Slokas, 350. Character, Nāgara. Appearance, fresh. Complete.

This is a short treatise on that portion of Rhetoric, which treats of the arrangement of letters in a verse in various figures such as representing a lotus, knife, etc.

Colophon :—

इति श्रीगोपीनाथविरचिता बन्धकौमुदी समाप्ता ।

It begins thus :—

ॐ स्वस्ति श्रीगणनाथाय नमः । वाग्वादिन्यै नमः ।

धेनुप्रस्तारः ।

स्थितेनागन्तुकं हन्यादोष्पितेन च भाजयेत् ।

अस्योदाहरणं ।

श्लोकपादे यावन्ति पदानि भवन्ति तेषां संख्या व्युत्क्रमेण

लेख्याः तस्या अधस्तात् क्रमेणैकादिसंख्या लेख्या । यथा

सप्तसंख्याकपदस्य श्लोकपादस्य । ७ । ६ । ५ । ४ । ३ । २ । एवं विन्यस्य
स्थितेनागन्तुकं हन्यादिति कर्म जुष्यात् । अत्र सप्तसंख्याकपदस्य
पूर्वपदाभावात् आगन्तुकत्वं नास्ति १ । २ । ३ । ४ । ५ । ६ । ७ । ८ ।

It ends :—

सुरजबन्धः न्यासः ।

या माता सरता रम्या या मातापि मता रमा ।
सा रता ममता स्तुत्या सुरता सुरतस्तुता ॥ ५६ ॥
श्लोकस्यैतस्य पादेषु लिखितेषु चतुःष्वपि ।
त्रिष्टदङ्गः (:) करोह स्यात् चतुरेकाधरावली ॥ ५७ ॥

आवली सुरजबन्धः ।

अद्यान्ततत्त्वां तद्रूपमक्षिका-गत-खंज-तथ्यरत-प्रियान्तरी ।
प्रभाघोराधाराघोताश्रिता नद्याश्रिताक्षमा
प्रभामदा जरा मूक्या नया भव्या नवानया ॥ ५८ ॥

उत्थितश्लोको यथा ।

प्रभाघोदा घराघोण्या श्रियानन्या श्रिवान्तया ।
सुतामरापूतामाता भव्यानन्तनमा ॥ ५९ ॥

इयमुद्धतगोमूत्रिका ।

पातु लाभकरा देवी प्रमदागन्ददायिनी
विमना सहिता यामा प्रारदा वरदायिका ॥ ६० ॥
जातु वाभगाशतवीर्याममनानदादाति ।
नीरामदा सकातानिमाभ्यार वक्र श्रंदासका ॥ ६१ ॥

विपरीतगोमूत्रिका यथा ।

मा ते भवतु सुप्रीता देवी शिखरवाहिनी ।
उद्येण तपसा लब्धो यथा यमुपतिः पतिः ॥ ६२ ॥
स्मितेन वज्रसुभता तिर्य्यारखरवाहिनी ।
सोद्येऽपि तरसा लब्धो यथा यमुपतिः जतिः ॥ ६३ ॥
इति सृजजितखेनद्वेदेषदान्तविद्या
विमलवचनमुद्रो गोपीनाथः कवीन्द्रः ।

अरचयदनवद्यात् कौतुकात् पञ्चबन्धः
विषमसमसमस्या पूरणेऽसौ खिलोक्तिः ॥

Colophon :—

इति श्रीगोपीनाथविरचिता बन्धकौमुदी समाप्ता ।

ॐ ।

4915A.

8069. कविसरणिदीपिका । *Kavi-sarani-dīpikā.*

By Ratneśvara.

Substance, palm-leaf. 12 × 1½ inches. Folia, 40. Lines, 5 on a page.
Extent in ślokas, 600. Character, Newari of the seventeenth century.
Appearance, old, discoloured and worm-eaten. Complete.

A work on composition :—

नमः शम्भवे ।

उन्मीलदिन्दौवरलोचनाय मन्दाकिनौशोभनशेखराय ।
शिवाय सम्भिन्नशिवाय भग्नम्बाशिवायास्तु नमः शिवाय ॥
सुरकिन्नररश्मिजगन्मोगिसुकुट्टष्टचरणातला ।
अभिलषितकल्पवल्ली मङ्गलदा मम भवतु गौरी ॥
इह रमणीयाकृतयः सुदर्शन-वसन-प्रसून-नखशिखाः ।
विदुषां सभासु मद्या लघा इव हन्त लज्जन्ते ॥
अत्रा कविजनवचनं चिन्तार्णवमाश्रयन्ते च ।
तेषां सुखमतिविलशितमुन्नमयितुमुच्यते(न्ते) मग्नः ॥
यदस्य साधुताबोधात् पदार्थस्यावधारणात् ।
वाक्यार्थस्यावबोधाच्च वाक्यानां रचनात् पुनः ॥
अनुप्रास(श)निवे + + + वचनमुद्धं संस्कृते ।
परिषन्मुक्त(कु)रूपोपि रूपवानिव दृश्यते ॥
या पुनः स्वयमेवास्ते सुमुखौ कोविदाकृतिः ।
भवेदेवंविधा सा चेत् काचन हि सुगन्धि तत् ॥

अतस्तदेवात्र मया संक्षिप्तमिव विस्तरौ ।
 वस्तु वक्तुं समुद्युक्तमो नमो गुरवे शते (?) ॥
 नयश्रम्भेदौक्षितमुखा विद्वांसो मे ऽभवद्भवितले ।
 माध्यन्दिनौपरिषदि प्रथितास्तेषामभूत् पौत्रः ॥
 विद्यानिधिरनवद्यो विद्यानामाश्रयस्तासां ।
 याभिः प्रकल्पचिरन्तनरचितचमत्कारचातुरौ स्फुरति ॥
 पुत्रस्तस्य महिम्नाः(ः) नियमितनिगमागमाद्यैतत्त्वज्ञः ।
 विश्वम्भरोऽभिहोतुः शिरःकिरीटस्फुरद्भवं ॥
 तस्य तनूजः परिषदि परिचितरचितस्त्रिरं चतुरः ।
 भोगैश्वरावसधि(खि)कः प्रथितः पृथिवीतले निखिले ॥
 तस्यात्मजः समभवद् गङ्गाभिरामवह्मलयग्राः ।
 यो देवेशपुरोहितनाम्नापि स्युर्द्धते धिषणं ॥
 पुत्रोयमस्य रत्नेश्वर इति किल श्राम्भवाचार्यः ।
 त्वरित-कविमौलिरत्नापरनामा दीपिकां कुर्वते ॥
 पिशुनजनभुजगपूरे रसनायुगमुच्यमानवचन(वि)वीर्यैः ।
 व्यापिते ऽपि जगति विदधे पदमहमतिसाहसं सहसा ॥
 अन्वयानर्थ[ज]तिमिरच्छादितमपि किमपि शिशुहृदयं ।
 उद्गोतितमिव लभतां कर्मणि श्रम्भे दीपिकाया ॥
 शक्त्या रहिता विफला व्युत्पत्तिः कुण्डितास्त्रधारेव ।
 व्युत्पत्तिरपि वराकौ रहिताभ्यासेन निधेव वधूः ॥ (?)
 प्रथमं कवित्ववह्नौमुक्तास(प्र)यितुं भृशं शिशुना ।
 नियमेन शब्दाशक्त्या कर्त्तव्या सा हि बौजमिह ॥
 पश्यन्त्यान्तरमेतस्य(गः) तच्चिरन्तननिर्मितेः ।
 जीर्णता न गुण['] धत्ते दोषं नैव नवीनता ॥
 तत्रव्याकरणे तावत् सुप्रतिष्ठन्तं पदं मतं ।
 प्रसिद्धा एव सुतरां अन्वयोऽत्र विभक्तयः ॥

Naya-Sarma-dikṣita was a well-known professor of
 Mādhyadina-Śākhā. His grandson was Vidyā-nidhi. His
 son was Viśvambhara Agni-hotṛi who kept three fires. His

son was Bhogīśvara Āvasathya. His son was Gangā-bhrāma who was sometimes called Deveśa-purohita. His son Rataneśvara was a quick versifier. He is the author of this work.

Colophon :—

* 25B, इति श्रीकविशरणिदोपिकायां श्रीमत्परितकविशरोरल्लखेश्वर-
विरचितायां सुपतिङन्तपदशिष्योद्घोतः प्रथमः ।

* 31A, इति श्रीकविशरणिदोपिकायां श्रीमत्परितकविशरोरल्लखेश्वर-
विरचितायां सुपतिङन्तपदशिष्योद्घोतः द्वितीयः ।

33B, • इन्द्रशिष्या तृतीयोद्घोतः समाप्तः ।

40A, • लिङ्गभेदादिशिष्या नाम चतुर्थोद्घोतः ।

Last Colophon :—

• पञ्चमोद्घोतः । समाप्तेयं कविशरणिदोपिका पुस्तिका ।

RASAS OR POETIC SENTIMENTS.

4916.

10889. रसतरङ्गिणी । *Rasa-taraṅginī*.

By Bhānu-datta Miśra.

Substance, country-made paper. 12×5 inches. Folia, 38. Lines, 8 on a page. Extent in slokas, 750. Character, modern Nāgara. Appearance, fresh. Complete.

Last Colophon :—

इति श्रीसकलकविकलासनाथ(सभान्मथ)गणपतितनय-भानु-
दत्तविरचितायां [रसतरङ्गिण्यां] अष्टमस्तवः ॥

A well-known work on poetic sentiments. In eight chapters.

See I.O. Catal. No. 1211, W. No. 824; Aufrecht Cat. Bodl., No. 506; L. III., p. 311; Burnell, Tanjore MSS., p. 57A.

4917.

9857. *The Same.*

Substance, country-made paper. 11×5 inches. Folia, 27. Lines, 11 on a page. Extent in slokas, 675. Character, Nāgara. Date, Samvat 1904. Appearance, tolerable. Complete.

Rasa-taraṅginī, a treatise on poetics, by Bhānu-datta, the son of Gaṇa-pati-nātha.

Colophon :—

इति श्रीकविकलासनाथगणपतिनाथतनय-भानुदत्तविरचितायां
रसतरङ्गिण्यामष्टमस्तवः ॥

औसंवत् १९०४ मिति अश्विनकृष्णद्वितीयायां रविवाररे(राम)
ओकाशीओमध्ये लिखितं पं ओजवाहर चौवे सदृशं लिखितं । शुभमस्तु ।

4918.

532. *The Same.*

For the manuscript see L. 1291, and for the work see I.O. Catal. No. 1211.

4919.

9665. *The Same.*

Substance, country-made paper. $15 \times 6\frac{1}{4}$ inches. Folia, 10. Lines, 17 on a page. Extent in slokas, 900. Character, Nāgara. Appearance, tolerable.

4920.

2796. **रसमञ्जरी ।** *Rasa-mañjarī.*

By Bhanu-kara son of Khageśvara or Gaṇeśvara.

Substance, country-made paper. $11\frac{1}{2} \times 3$ inches. Folia, 1 to 16, a leaf without any page mark, and the last leaf marked 22. Lines, 5 to 7 on a page. Two different hand writings. Character, Bengali. Śaka, 1651. Appearance, discoloured.

End :—

तातो यस्य खगेश्वरः कविकुलानङ्गारचूडामणि-

देशो यस्य विदेहभूः सुरसरित् कल्लोल × × × × ।

× × × × हतनायकविना श्रीभानुना योजिता,

वाग्देवी श्रुतिपारिजात-कुसुमस्यर्द्धाङ्गी मञ्जरी ॥

Colophon :—

इति श्रीभानुदत्तमिश्रविरचिता रसमञ्जरी समाप्ता ।

Post Colophon :—

शुभमस्तु प्रकाश्याः १६५१ ।

4921.

9664. *The Same.*

Substance, country-made paper. 15×6 inches. Folia, 10. Lines, 12 on a page. Extent in slokas, 456. Character, Nāgara. Appearance, tolerable. Complete.

4922.

9630. *The Same.*

Substance, country-made paper. 10 × 4½ inches. Folia, 25. Lines, 9 on a page. Extent in Slokas, 650. Character, Nāgara. Appearance, tolerable. Complete.

Post Colophon :—

अगागेन्द्र शके माघे (१४७७) वलक्षतरपक्षके ।
भूततिथ्यां समाप्तेयं कुजेऽङ्गि रसमञ्जरी ॥

4923.

10888. *The Same.*

Substance, country-made paper. 13 × 5 inches. Folia, 28. Lines, 9 on a page. Character, Nāgara. Date, Śaṃvat 1876. Appearance, fresh. Complete.

Colophon :—

इति श्रीमन्महामहोपाध्याय-सन्निभश्रीभानुदत्तविरचिता
रसमञ्जरी संपूर्णा ।

Post Colophon :—

१८७६ आषाढमासे कृष्णपक्षे १२ शखियुतायां सेयं श्रीपरम-
निजगुरुवे निवेदिता शिवलालेन लिखित्वा काश्यां मुभोदयाय
वै तेन गुरुवः प्रीयंताममम ॥

4924.

8156. *The Same.*

With the commentary by Gopāla Bhaṭṭa.

Substance, country-made paper. 10 × 4½ inches. Folia, 60. In tri-pāṭha form. Character, Nāgara. Date, Śaṃvat 1888. Appearance, fresh. Complete.

The text is well-known.

The commentary begins :—

श्रीगणेशाय नमः ॥

सागन्दा नन्दवक्त्रे स्फुरभिदुरसमा मल्लवर्गे सरोषाः
कांसे सभातरि खप्रियसखसरसौजन्मभास्वत्स्वरूपाः ।
रज्यन्तः स्त्रीसभे भास्वदतुलमहिमश्रीभरा रङ्गभूमौ
कल्याणं कल्पयन्तां हरिहलधरयोर्नैकलक्षाः कटाक्षाः ॥
श्रीमद्गोपालभट्टेन त्रिविड्यासुपर्वणा ।
क्रियते रसमञ्जर्याष्टौ(टी)का रसिकरञ्जनौ ॥

प्रारि(री)प्सितरसमञ्जरीग्रन्थ-निर्विघ्नपरिसमाप्तये खेष्टदेवते भवौ वस्तु-
निर्दोषत्वेन दर्शयन् मानुकरनामा कविः मङ्गलमाचरति आत्मौयमिति ।

For the Text see I.O. Catal. 1217 and for the com-
mentary see I.O. Catal. No. 1228.

Colophon :—

(Comm.) इति गोपालभट्टकृता रसमञ्जरीटीका समाप्ता ॥

Post Colophon :—

श्रीलक्ष्मणचन्द्रार्पणमस्तुतरां । संवत् १८८८ सांवाय नमो नमः ।

4925.

4823. *The Same.*

Substance, Nepalese paper. 12×5 inches. Folia, 18. Lines, 6 on a
page of the text. Character, Nāgara of the nineteenth century. Appear-
ance, fresh. Left incomplete at the end.

The commentary comes down to the 24th verse
only.

Beginning :—

(मूलस्य)

श्रीगणेशाय नमः ।

आत्मौयं चरणं दधाति पुरतो निम्नोन्नतायां सुवि
खीयेनैव करेण कर्षति तरोः पुष्पं श्रमाशङ्कया ।
तल्पे किञ्च मृगत्वचा विरचिते निद्राति भागैर्निजे-
रन्तः प्रेमभराजसां प्रियतमामङ्गे दधानो हरिः ॥

विहत्कुलमनोभङ्गरसव्यासकृतेतवे ।

एषा प्रकाशते श्रीमद्भागुना रसमञ्जरो ॥

इत्यादि ।

Beginning :—

(टोकायाः) श्रीगणेशाय नमः ।

सागन्दा गन्दवक्त्रे रभिदुरसमा मङ्गवेगैः सरोवाः ?

सर्वे संभातरि स्त्रिप्रियसखसरसौजन्मभास्त्ररूपाः । ?

रज्यन्तः श्रीसमे भास्वदुतुरमहिमश्रीभरा रङ्गभूमौ ?

कल्याणं कल्यायन्तां हरिहरधरयोगैकलक्ष्मः कटाक्षाः ॥ ?

श्रीमद्गोपालभट्टेन विदग्धव्यासपर्वणा ।

क्रियते रसमञ्जर्याः टोका रसिकरञ्जिनी ॥ इत्यादि ।

(अन्तं खण्डितम् ।)

4926.

1692. **रसमञ्जरीपरिमलः ।** *Rasa-mañjarī-parimalah.*

*By Śeṣa Cintāmaṇi, son of Śeṣa Nṛsiṅha Cintāmaṇi
of Bradhna-pura.*

Substance, country-made paper. 11 × 4½ inches. Folia, 44. Lines, 12 on a page. Extent in slokas, 1,550. Character, Nāgara. Date, Samvat 1740. Appearance, old. Complete.

A commentary on Bhānu-datta's *Rasa-mañjarī* the well-known work on rhetoric.

Post Colophon :—

संवत् १७४० ।

In red ink in a different hand :—

इदं पुस्तकं वैष्णव दुवे हरिणा मह्यं दत्तं समिन्नाय ।

For the beginning and end see L. 3115.

4927.

8192. रसमञ्जरीव्यङ्ग्यार्थदीपिका ।

*Rasa-mañjarī-vyaṅgyārtha-dīpikā.**Being a commentary on Bhānu-datta's well-known work (Rasa-mañjarī).**By Ananta Śarman.*

Substance, country-made paper. 10½ × 5 inches. Folia, 65. Lines, 12 on a page. Extent in ślokas, 3,100. Character, Nāgara. Date, Samvat 1803. Appearance, old and discoloured. Complete.

Last Colophon :—

इति श्रीगौतमीतीर-प्रुख्यस्तम्भस्थितिमतविनासशालिनौलकंठ-
पण्डिततनूज-वालोपण्डिताङ्गज-श्रीव्यम्बकपण्डितात्मजानन्तपण्डित-
विरचिता श्रीमहाराजाधिराज-प्रसुकुलतिलकायमाणश्रीवीरसिंह-
देवतनूज-प्रौढप्रताप(तीप)द्युमणिमरीचिनिरस्त-सकलजनदुःखोष-
ध्वान्तश्रीचन्द्रभानुकुतुहलकुमुदवनविकाशिनौ रसमञ्जरीव्यङ्ग्यार्थ-
कौमुदी समाप्ता ।

Post Colophon :—

सं ३१०० श्रीरस्तु संवत् १८०३ समैसावन सुकुलपक्ष १ वार
मगल श्रीराम ॥

In a later hand :—

पुस्तकमिदं द्विवेदि कृष्णदेवस्य ।

The commentary on Bhānudatta's work was composed in Samvat 1692=1635 A.D. It has a long introduction, consisting of 34 stanzas, mainly devoted to the glorification of the family of Kāśirāja; and we have the following succession of kings:—Pratāpavara Rudra, Madhukara Sāha, Vira Sinhha Deva, and Candrabhānu, the patron of the commentator.

For a description of the commentary see I.O. Catal. No. 1224.

4928.

8188. रसमञ्जरी । *Rasa-mañjarī*.

*By Bhānudatta with Nāgeśa Bhaṭṭa's commentary,
entitled Rasa-mañjarī-prakāśa.*

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 34. In tri-pāṭha form. Character, Nāgara of the eighteenth century. Appearance, discoloured. Incomplete at the end.

The commentary begins :—

सामिनौषोत्पलश्यामं वपुर्यस्य विभाति सः ।
यामिनौदयितद्योतमानः सोऽस्तु शिवाय नः ॥
नागेशभट्टनामा शिवभट्टसुधोसुतो मुदे विदुषां ।
रसमञ्जरीप्रकाशं रचयामि तैर्वचोभिरर्थघनैः ॥

4929.

8402. *The Same.*

(Commentary only.)

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 48. Lines, 10 on a page. Extent in ślokas, 1,000. Character, modern Nāgara. Appearance, fresh. Complete.

Colophon :—

इति श्रीकाणोपनामकशिवभट्टसुतनागेशभट्टकृतो रसमञ्जरी-
प्रकाशः समाप्तः ।

See Oxf. No. 508, I.O. Catal. No. 1222 and L. 1943.

4930.

9539. *The Same.*

Substance, country-made paper. $11 \times 4\frac{1}{2}$ inches. Folia, 18. Lines, 9 on a page. Extent in ślokas, 396. Character, Nāgara. Appearance, fresh.

This is a commentary on Bhānu-datta's *Rasa-mañjarī*, a work on *Rasa*, the poetic sentiment by Nāgeśa Bhaṭṭa, the son of Śiva Bhaṭṭa.

See L. Vol. V. p. 266, No. 1943. Oxf. 213B.

4931.

8383. रसकौमुदी । *Rasa-kaumudī*.

(नाट्यशास्त्रे)

By Śrī-kaṇṭha Kavi.

Substance, country-made paper. $9\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 14-78. Lines 8 on a page. Character, Nāgara of the eighteenth century. Appearance, old and discoloured.

A comprehensive treatise on dramaturgy.

Colophons :—

26A, इति श्रीमन्नाट्यशास्त्रे श्रीकण्ठकविवरचितायां रसकौमुद्यां पूर्वखण्डे-
विवेकोऽध्यायो द्वितीयः ।

36B, ० पूर्वखण्डे प्रबन्धाध्यायो नाम तृतीयः ।

51A, ० वाद्याध्यायस्तुर्थः ।

Adhy. 5 begins :—

सन्तप्तस्वर्णवर्णाम्बर[रुचि]रुचिरो वर्द्धिपिच्छाक्षमौलि-

खञ्जत्कर्णावतंसौल्लसत्कुलसद्गण्डयुग्माभिरामः ॥

संयुक्तो गोपबालैर्दिनमखिलनयातीरवाणीरभूमौ

नृत्यैर्गीतैर्विनोदैरखिलजनमनोरञ्जकः पातु कृष्णः ॥

नृत्याध्याये पञ्चमे तु नाट्योत्पत्तिस्ततः स्तुतिः ।

रंगदेशस्मारभटौ नानादेशोद्भवा नटी ॥

तदंगादि तथा नाट्यं करणाद्यं क्रमाद्भवे ॥

The fifth chapter comes to stanza 146, but is still incomplete.

4932.

8312. कल्याणकलोलः । *Kalyāṇa-kallolāḥ.**By Gīri-dhara under the patronage of Kalyāṇa Dāsa,
son of Toḍara Malla.*

Substance, country-made paper. $9\frac{1}{2} \times 4$ inches. Folia, 25. Lines,
11-18 on a page. Extent in ślokaś, 1,000. Character, Nāgara. Date,
Samvat 1693. Appearance, old and discoloured. Complete.

Descriptions of nine sentiments.

Beginning :—

श्रीगणेशाय नमः ।

यस्यां मौलिमिलत्-सुधांशुकलया सम्पूर्णविम्बायितं
 भालावस्थितलोचनेन सहसा भाभिः सचक्रायितं ।
 आवर्त्तायितमाकपर्दममरओतःस्तौघारया
 पातु त्रौणि जगन्ति खड्गपरशोः सा ताडवाङ्मभिः ॥
 जातः औतोडराख्यक्षितिवलयपतिः कोपि मूर्द्धाभि[षि]क्त-
 श्रेणौ-कोटोरकोटिख्यमणिसहचरौ नूनमाज्ञा यदीया ।
 यस्याग्रे दण्डनीतिः स्वयमतिचक्रिता मूर्त्तिमत्याविरास्ते
 दासीव अविभङ्गानमितमतकृतित्यार्थव्यग्ररूपा ॥ २ ॥
 यो विन्वासनिवासभूरकवरक्षौणीपतेः क्षत्रिय-
 श्रेणौमण्डनभूतदण्डनकुलाम्भोघेक्ष यच्छन्द्रमाः ।
 कावण्येषु कृतक्रियासु निगमत्राणे प्रतापोदये
 प्रौढ्ये दानविधौ च वेन सवृष्टाः पृथ्वां प्ररो नाभवत् ॥ ३ ॥
 नौतिस्त्रौमुकुरो जयध्वजवस्तम्भः प्रतापांशुमत्-
 पूर्वार्द्धिः परिपन्थिभूपतिमहासम्पन्नमृगौवागुरा ।
 उच्यत्पुण्यलतालवालमतनून्मत्तद्विपालानकं
 यः औकेलिनिकेतनं गुणमणिश्रेणौगवौगाकरः ॥ ४ ॥
 जम्बूद्वीपगृहप्रकाशनकरो जेहृक्षपाघाघिनी
 निव्योद्गौर्यमखीततिः खलजनश्रेणौपतङ्गान्तकृत् ।

गाजीन्द्राकवरक्षितौश्वरमनस्वितांधकारापहा
 यस्य क्षोणीपतेरराजदधिकं दीपोपमा लेखिनौ ॥ ५ ॥
 राज्ञो यस्य च कोषकैतवसन्निर्मोक्तो निर्गतः
 खड्गः कालकरालपद्मगनिभः केषां न भौतिप्रदः ।
 येनारातिमहौभुजां प्रश्रमितो दीपः प्रतापाभिदो
 मुक्तः प्राणसमीरणच्छलकितं क्षीरावदातं यशः ॥ ६ ॥
 कौत्सीन्दुप्रभवः प्रतापदहनावासो जयश्रौजनिः
 त्रस्तानेकमहौभट्टदेकशरणां गोविन्दनिद्राश्रयः ।
 उन्मीलनवरत्नचारुनतिक्रान्तप्रमाणास्थिति-
 वर्ज्यस्य समुद्रतुल्यचरितः केषां नवा विश्रुतः ॥ ७ ॥
 तस्यात्मजः समजनि प्रथितः पृथिव्यां
 धर्मैकसेतुररिक्काननधूमकेतुः ।
 नानाकलाप्रथनकौतुककेलिप्रालौ
 कल्याणाराय इति लब्धयथार्थनामा ॥ ८ ॥
 यस्य प्रज्ञाविवेकप्रभृतिगुणनिघेर्दानपानौयसिन्धो-
 रदूतः कोपि चन्द्रस्त्रिभिरपि भुवनैरेधते गीयमानः ।
 सोत्तापं शत्रुसंघं समदनतिमिरं कामिनौनां कदम्बं
 सानन्दं चार्थिचक्रं सुजनसरसिजं यः प्रसन्नं तनोति ॥ ९ ॥
 मेरुः सौदति दुर्गतिर्विलपति क्षोणीतलं मोदते
 शेषस्तुष्यति कम्पते जलनिधिर्लङ्काधिपः शङ्कते ।
 यस्मिन्निधिषु सन्ततं वितरति खर्गानि रत्नान्यनं
 लज्जन्ते विबुधद्रुमाः सुरगणास्त्रस्यन्ति हृष्यन्ति च ॥ १० ॥
 चेतो यस्य पिनाकपाणिचरणाभ्योनेषु भङ्गायते
 बुद्धिर्यस्य निरन्तरेण निरता भूमौसुराराधते ।
 प्रथर्थिच्छितिपालश्रीणि[त]रसास्त्रादे परं लम्पटः
 खड्गः खेलेति मत्तवारणघटा-कुम्भेषु यस्योद्धतः ॥ ११ ॥
 सोऽयं समस्तपृथिवीप्रगुणोपपन्नः
 काव्यानि वीक्ष्य विविधानि च नाटकाणि ।

खप्रोतये गिरिधरं सुमतं नियुज्य
 ग्रथं नवं नवरसोक्तसितं तनोति ॥
 अचोदाहरणश्लोका अनेककविकर्ताकाः
 लिख्यन्ते लक्ष्यवस्तूनां लक्ष्याण्यपि कुत्रचित् ॥

अथ रसोद्देशः ।

5A, इति श्रीमहाराजकुमारश्रीकल्याणदासविरचिते कल्याणकक्षोले
 प्रदङ्गारवर्णने नायिकासामान्यतदङ्गवर्णनपरिच्छेदः; 10A, ° प्रदङ्गारनिरूपणे
 नायकनिरूपणपरिच्छेदः; 13B, ° विप्रलम्भपरिच्छेदः; 17A, ° सम्भोगवर्णन-
 परिच्छेदः; 19B, ° प्रदङ्गारवर्णनपरिच्छेदः; 19B, ° हास्य(स)रसवर्णनपरिच्छेदः;
 20A, ° कदम्बरसवर्णनपरिच्छेदः; 20B, ° रौद्ररसवर्णनपरिच्छेदः; 21B,
 ° वीररसवर्णनपरिच्छेदः; 22A, वीभत्सरसवर्णनपरिच्छेदः; 22B, अद्भुत-
 रसवर्णनपरिच्छेदः; 25B, इति शान्तरसवर्णनपरिच्छेदः ।

इति श्रीमहाराजकुमार०. कल्याणकक्षोलः समाप्तः

The work ends :—

कीर्तिस्त्वर्गतरङ्गिणी हिमगिरिर्विद्यानटीरङ्गभूः
 लावण्यामृतभाजनं रसिकतावल्लीरसालम्बुजम् ।
 कान्तापाङ्ग-मृगस्थलीतरङ्गता लक्ष्मीविलासाम्बुजं
 जीयाद्विभ्रविभूषणं नरपतिः कल्याणदासाभिधः ॥ २० ॥
 औदार्यैर्कनिधिः स्मरप्रतिनिधिः सौजन्यपाथोनिधिः
 माधुर्या[दि]विधिः क्षमापरनिधिर्विद्याविचारविधिः ।
 वैदग्ध्यस्य निदानमादिसदनं बुद्धेर्न यस्याकरः
 शौर्यस्य प्रभवस्त्रिरं विजयते कल्याणभूमौपतिः ॥ २१ ॥
 कीर्तिः सुरसरित् कापि जाता कल्याणभूमतः ।
 विमलौकिक्य या विश्वं गाहते चतुरम्बुधीन् ॥ २२ ॥
 कल्याणक्षितिपालस्य यशः पारदमुत्तमं ।
 स्थिरौभूय प्रतापाद्भौ सुवर्णं कुबते जगत् ॥ २३ ॥
 अत्र रसा नवभेदा भक्त्या सहिता निरूपिता[ः] कुतुकात् ।
 यत्राभिरुचिर्षो(शा) मनसा तं भावयन्तु ते रसिकाः ॥ २४ ॥

श्रीगिरिधरेणां कल्याणक्षितिपाक्षया (पतिषा) ।

कृतः कल्याणकलोलः सतां भवतु प्रसन्नः ॥

The Post Colophon Statement :—

श्रीरस्तु ॥ संवत् १६६३ वर्षे भाद्रपदे मासे सिते पक्षे पूर्णिमायां
मङ्गलवासरे अद्यैव ब्रह्मपुरवास्तव्य पातिसाह साहजाहराज्ये लिखितं काश्यां
पुस्तकमिदं नारायणोनात्मनः ।

यादृशं पुस्तकं दृष्टं तादृशं लिखितं मया ।

यदि शुद्धमशुद्धं वा मम दोषो न दीयतां ॥

4933.

3027. रसमीमांसा सटीका ।

Rasa-mīmāṃsā with a commentary.

Rasa-mīmāṃsā, a useful treatise on poetic sentiments, consisting of 113 verses, by Gaṅgārāma surnamed Jaḍin; with a commentary called Chāyā by the same author, written above and below the text.

For the MS. and the works see L. 4021 and 4022, the text is noticed in L. 4021 and the commentary in L. 4022. For the works see also I.O. Catal. No. 1206. Eggeling gives the number of the verses as 114, but in our manuscript it is 113.

4934.

8162. चतुरचिन्तामणिः । *Catura-Cintāmaṇi.*

By Gaṅgā-dhara Miśra, son of Miśra Sandoha.

Substance, country-made paper. 10 × 5 inches. Folia, 6-143 of which, again, 54-66 and 110-114 are missing. Lines, 10 on a page. Extent in ślokas, 2,900. Character, Nāgara of the seventeenth century. Appearance, discoloured. Incomplete.

A work on poetic sentiments and styles.

Colophons :—

13B, इति श्रीमन्मिश्रसन्दोहात्मज-श्रीगङ्गाधरविरचिते चतुरचिन्तामणौ
 सम्भोगशृङ्गारे नायकस्वरूपनिरूपणं नाम प्रथमः प्रकाशः; 25B, ° खकीया-
 स्वरूपनिरूपणं नाम द्वितीयः प्रकाशः; 36B, ° सम्भोगाख्यशृङ्गारे सर्वाङ्ग-
 सुन्दरीवर्णनं नाम तृतीयः प्रकाशः; 48B, ° परकीयोपपत्तिनिरूपणो नाम चतुर्थः
 प्रकाशः; 53A, ° वैशिकप्रकरणनिरूपणं नाम पञ्चमः प्रकाशः; 59B, °
 नायिकाष्टावस्थानिरूपणो नाम षष्ठः प्रकाशः; 61A, ° सखीनिरूपणो नाम सप्तमः
 प्रकाशः; 63B, ° विप्रलम्भशृङ्गारे पूर्वानुरागनिरूपणो नामाष्टमः प्रकाशः;
 70A, ° माननिरूपणो नाम नवमः प्रकाशः; 71B, ° प्रवासनिरूपणो नाम
 दशमः प्रकाशः; 73B, ° करुणात्मकशृङ्गारनिरूपणो नाम एकादशः प्रकाशः;
 85A, ° विप्रलम्भशृङ्गारनिरूपणो नाम द्वादशः प्रकाशः; 91A, ° सम्भोग-
 शृङ्गारे चतुर्विंशतिहाराद्यलङ्कार-षोडशप्रसाधन-द्वादशाभरणनिरूपणो नाम
 त्रयोदशः प्रकाशः; 100B, ° सूर्यास्तमनतमस्तुषारकिरणोदयपानगोष्ठौरजनौ-
 रतादिक्रौड़ा-प्रभातसूर्योदयसम्भोगाविष्करणादिवर्णनो नाम चतुर्दशः प्रकाशः;
 124B, ° हास्यकरुणारौद्रवैरभयानकबीभत्साद्भुतशान्तरसनिरूपणो नाम षोडशः
 प्रकाशः; 139A, ° त्रिविधभावनिरूपणो नाम सप्तदशः प्रकाशः; 143A,
 ° कौशिक्यादिरौतिनिरूपणो नाम अष्टादशः प्रकाशः। इति चतुरचिन्तामणि-
 पुस्तकं समाप्तं।

It ends :—

शृङ्गारहास्यभुयिष्ठः करुणाभास इष्यते ।
 बीभत्सोद्भुतशृङ्गारौ बीभत्साभास उच्यते ॥
 अन्येष्वपि रसेष्वेते दोषा वज्ज्या मनीषिभिः ।
 यत्सम्पर्कात्तथाप्येव काव्यं रसपरम्परां ॥

4935.

5089.

Substance, country-made paper. 14×2 inches. Folia, 8. Lines, 5
 on a page. Character, Bengali of the early nineteenth century. Ap-
 pearance, old and discoloured. Incomplete at the end.

Beginning :—

सर्वज्ञोऽपि पशुपतिः दिग्वासा ईश्वरोऽपि सन् ।
 स्मरारिरप्युमाङ्गाङ्गो नमस्तस्यै त्रिचक्षुषे ॥
 शृङ्गारौगिरिजानने, etc., etc., etc.
 व्याख्यातनामवचना चतुरस्रशोभि-
 सद्वागलङ्कृतिगुणा + + + + + + +
 व्यासेदुधामपि दिवं कविपुङ्गवानां
 तिलुत्थखड्गमह काव्यमयं शरैरम् ॥
 काव्ये शुभे विरचिते खलु नो खलोभ्यः
 कश्चिद्गुणो भवति यद्यपि सम्प्रतीह ।
 कुर्यां तथापि सुजनार्थमहं प्रबन्धं
 + + + +
 व्यानन्दं प्रमदाकटाक्षविशिखैर्येषां न भिन्नं मनो
 यैः] संसारसमुद्रपातविधुरेख्येष्ु पोतायित(तु)म् ।
 यैर्निःसौमसरस्वतौ विश्रुतं द्वित्रैः पदैः + + + (?)
 तेषामप्यपरि स्फुरन्ति मतयः कस्यापि पुण्यात्मनः ॥

The object of the work :—

प्रायो नाद्यं प्रति प्रोक्ता भरताद्यैरसंस्थितिः ।
 यथामति मयाप्येषा काव्यं प्रति निगद्यते ॥
 यामिनौवेन्दुना ह्रीना नारीव रमणं विना ।
 लक्ष्मीरिव + + त्यागान्न वाणौ भाति(नि) नौरसा ॥

The MS. breaks off abruptly, while still dealing with *Śṛṅgāra Rasa*.

The MS. being incomplete, we can give neither the name of the work, nor that of the author.

4936.

8267. जातिमाला । *Jāti-mālā*.*By Soma-nātha.*

Substance, country-made paper. 10×4 inches. Folia, 4. Lines, 12 in a page. Extent in ślokas, 144. Character, Nāgara of the eighteenth century. Appearance, discoloured. Complete.

On different classes of *Nāyikā*.

Beginning :—

श्रीगणेशाय नमः ॥

आर्यासूनुसमानं प्रणम्यमानं घरासुरैः प्रवरैः ।

भाम्याम्बयाक्षसुसलमालं वदं कलयते ॥ १ ॥ (?)

It contains 52 ślokas.

1A, इति मुग्धाजातिः; 1B, इति मध्याजातिः; इति प्रगल्भाजातिः;
2B, इति मिश्राजातिः; प्रोषितपतिता; खण्डिता; कलहान्तरिता; विप्रलब्धा;
3त्का; वासकसज्जा; 4A, अभिसा[रि]का ।

इत्यष्टौ नायकाः (?)

Colophon :—

इति श्रीसकलकलोपनाममौद्गलि-सोमनाथविरचिता जाति-
माला समाप्तः ।

The work ends :—

उभेष्टगुरुपाद-सत्कमलमालभारौ हृदि

प्रमोदवति मौद्गलिः कलितसोमनामा कविः ।

प्रसादयितुमर्पयद् गुणिजनाय जातिखण्डं

नितान्तमृदुचेनवां स्वसुमनोलताभ्युद्धतां ॥

4937.

8309. शृङ्गारबिन्दुः । *Śṛṅgāra-binduh*.

Substance, country-made paper. 11×4½ inches. Folia, 8. Lines, 9 in a page. Extent in ślokas, 160. Character, modern Nāgara. Appearance, fresh. Complete.

Beginning :—

श्रीगणेशाय नमः ।

अथ शृङ्गारविन्दः ॥

कालिन्दीकूलकादम्बमूले संश्लिष्य राधिकां ।

वालयन् मधुरं वेणुं वनमाली मुदेऽस्तु वः ॥ १ ॥

कर्पूर इव दग्धोऽपि शक्तिमान् यो जने जने ।

नमोऽस्त्ववार्थवौर्याय तस्मै मकरकेतवे ॥ २ ॥

End :—

नपुंसकमिति ज्ञात्वा प्रियायै प्रेषितं मनः ।

तत्तु तत्रैव रमते हृताः पाणिनिना वयं ॥ १२५ ॥

Colophon :—

इति श्रीशृङ्गारविन्दः समाप्तः ।

Post Colophon :—

(In a later scribbling hand) संवत् १९३६ आश्विर्मास-
गंतपुष्योत्तममास शुक्लपक्षे षष्ठां पूर्णाः लिखवाया गणेशराम व्यासने
रसिकजनानन्दार्थं ।

LETTER-WRITERS.

4938.

3755. पत्रकौमुदी । *Patra-kaumudī.*

By Vara-ruchi.

Substance, country-made paper. $16\frac{1}{2} \times 3$ inches. Folia, 12 Lines, 7 on a page. Character, Bengali of the eighteenth century. Appearance, dilapidated. Incomplete at the end.

A work on letter-writing, said in the introductory verses to have been composed by *Vara-ruci* under the patronage of *Vikramāditya* (?). See L. 347.

The topics after those given by *Rājendra-lāla* are:—

3B, राजप्रशस्तिः; 7A, मन्त्रिप्रशस्ति; 7B, गुरुप्रशस्ति, भार्यायाः स्तुतिप्रशस्तिः, भार्यां प्रति प्रशस्तिः, पितरं प्रति प्रशस्तिः; 8A, पुत्रं प्रति प्रशस्तिः, सद्गतास्तियतिप्रशस्तिः, भृत्यप्रशस्तिः; अरिप्रशस्तिः, विवेकिनां प्रशस्तिः; 8B, अथ उत्थाप्याकाङ्क्षापत्रलिखनप्रकारः, अथ उभयाकाङ्क्षापत्रलिखनप्रकारः; 9A, अङ्गसङ्गतेन अङ्गपल्लवभाषया पत्रलिखनप्रकारः; अथ हेन्दुस्थानिभाषया पत्रलिखनप्रकारः; अथ किञ्चिद्यवनभाषापत्रलिखनप्रकारः; 9B, अथ गुर्जर-भाषया पत्रलिखनप्रकारः; 10A, अथ महाराष्ट्रभाषया पत्रलिखनप्रकारः; 10B, अथ पत्रप्रमाणादिलक्ष्यानि; अथ पत्रस्य कोणादिच्छेदने लक्ष्यानि; 11A, इति पत्रकौमुद्यां पत्रलक्षणपरिच्छेदः; अथ पत्र-नविच-लक्षणम्; 11B, अथ कुर्षियालक्षणम्; 12A, इति पत्रकौमुद्यां चतुर्विधराजलेखकलक्षण-परिच्छेदः; अथ कौर्त्तिवर्णनश्लोकाः; 12B, अथ प्रीतिश्लोकाः।

Authorities consulted :—

10B, राजनीतिचिन्तामणि, राजनीतिरत्नावली; 11A, पद्यकादम्बरो-यम्बे, राजनीतिचन्द्रिका।

4939.

5171. *The Same.*

Substance, country-made paper. 14×3 inches. Folia, 8. Lines 6 on a page. Extent in slokas, 120. Character, Bengali of the nineteenth century. Appearance, discoloured. Fragment.

. A letter-writer.

Colophon :—

इति पत्रकौमुदी समाप्ता ।

For the work see L. 347.

4940.

3026. **प्रशस्तिकाशिका ।** *Praśasti-kāśikā.*

By Śambhu-deva, a disciple of Brahmānanda.

Substance, country-made paper. 9½×4½ inches. Folia, 20. Lines, 10 on a page. Extent in slokas, 600. Character, Nāgara of the early eighteenth century. Appearance, discoloured. Incomplete at the end.

A Letter-writer.

Beginning :—

नत्वा गणपतिं देवं सर्व्वविघ्नविनाशनम् ।

गुरुं च करुणानाथं ब्रह्मानन्दाभिधानकम् ॥ १ ॥

प्रशस्तिकाशिका दिव्या शंभुदेवेन लिख्यते ।

सर्व्वेषामुपका(श)राय लेखनाय सुधीमताम् ॥

4941.

10739. **वीरविरुदावली ।** *Vīra-virudāvalī.*

By Maithila Raghu-deva Miśra.

Substance, Nepalese paper. 10×5 inches. Folia, 23. Lines, 10-12 on a page. Extent in slokas, 500. Character, modern Nāgara in a Nepalese hand. Appearance, old and discoloured. Complete.

Epithets applicable to a heroic king. On the obverse of the first leaf :—

औसंवत् १८८८ राम ६ । वीरविहदावलीयं ।

औनीलद्योवशर्मणः ॥

Beginning :—

कलकंकालं वितचंदनचुं वितचारुचतुर्भुजभौमवले
हिमशैलशिखशिखिनि वैरिविखशिखिनि कुण्डलमण्डितगण्डतले ।
दलदंजनगंजिनि भयभरभंजिनि मंजुलमणिमयमुकुटवरे
पंचाननचारिणि शशधरधारिणि जय जय जननि जयंति परे ॥
+ + + + +
जय घनचारुचिकुरचपलारुचिचंपकसुमुकुट-
वैरिवलितनवकैरवकंपक-गुणिगणधालिकनक-
सदृशालिक-रोचनमृदुकुर्विंदविदलदरविंद
विजोचन, etc., etc.

The MS. ends :—

हृलघरसमनय क्षमतम जय जय ॥
वीराक्षमालाविहदं ।
जीव औवरवीर वत्सरपूतं प्रत्यर्षिपृथ्वीपति-
प्राणप्रीणनघीन-पद्मगपतिप्रस्यर्द्धिकौक्षेयकः ।
गौहारद्रुमहारविभ्रवपटलवत्कीर्तिरत्कीर्त्यतां
+ + + + (?)
औविश्वेश्वरमिश्रतः कुसुदिनीदेवी कुमारं कुला-
लंकारं समवाप यं गणपतिं गौरौ गिरिशादिव ।
दौहित्रोऽष्टवत्सपुत्रस्य क्षतिनः औहारिताम्बान्वय-
श्रेष्ठोऽसौ रघुवाणकः कविप्रतिर्वेदेष्टभूमखनः ॥
विद्याहृद्यमुखं महोपतिसखं औबुद्धिनाथं ततो
लक्ष्मीदेवकुलाधिनाथसहितं औमोहनं मोहनं ।
गत्वा औहरिदेवदेवनुभं ज्येष्ठान् वयोभिर्गुणैः
क्षत्वेना विहदावलीमिह सदागन्देऽनुजे न्यस्तवान् ॥

The author's father was Viśveśvara, mother Kumudini, mother's father Acyuta, family Hāritāmra, country Videha, and class-friend Buddhi-nātha. The work was dedicated to the author's younger brother Sadānanda.

Colophon :—

इति श्रीमैथिल-रघुदेवविरचिता वीरविशदावली संपूर्णा ॥

4942.

2870. प्रशस्तिकाप्रकरणम् or प्रशस्तिविधिपरम्परा ।

Praśastikā-prakaranam or Praśasti-vidhi-paramparā.

Substance, country-made paper. $9 \times 3\frac{1}{2}$ inches. Folia, 5. Lines, 7 on a page. Extent in ślokas, 80. Character, Nāgara of the nineteenth century. Appearance, fresh. Complete.

Colophon :—

इति प्रशस्तिविधिपरम्परा समाप्ता ।

A letter-writer.

It begins :—

अथ प्रशस्तिकाप्रकरणम् ।

तत्र प्रशस्तिनामः पूर्वं श्रीशब्दसंख्यानियम उक्तोऽभियुक्तैः ।

षड्गुरोः स्वामिनः पक्षेत्यादि ।

4943.

2365. प्रशस्तिप्रकाशिका । *Praśasti-prakāśikā.*

Substance, country-made paper. $9\frac{1}{2} \times 4$ inches. Folia, 5. Lines, 9 on a page. Extent in ślokas, 100. Character, Nāgara of the eighteenth century. Appearance, discoloured. Incomplete.

A letter-writer.

It begins :—

अथ प्रशस्तयः ।

तत्रादौ प्रशस्त्यनाम्नः पूर्वं श्रीशब्दसंख्यानियमसंप्रदायः ।

षडगुरोः स्वामिनः पञ्च दे भृत्ये द्विगुणा रिपौ ।

श्रीशब्दानां त्रयं मित्रेष्टेकैकं पुत्रभार्ययोः ।

अथ साधारणप्रशस्तिः ।

स्वस्तिश्रीमत्सदृष्टत् श्रुतिरपि मघवाकारार्थकणैरुदारः

माधुर्यस्यैव धारा गिर इह विदुषामेव येधामशेषां ।

पायं पायं सहस्राम्बुजदलयनैः किं च ना नारचर्या

चातुर्यं तेषु चैके नृपमुकुटमणिद्योतिताङ्गिद्वेषु ॥

(1A) भास्करस्यैते, कपोरप्येतै; (1B) प्रस्तावचिन्तामणोः; (2A) विश्वेश्वरस्यैते; (3A) भास्करस्यैते; (4A) अथ हिन्दुपुरस्कासाधारणप्रशस्तिः ॥

जय जय जितशस्तप्रशस्तप्रतापाभिभूतारिभूपालनाम्यत्स्वखलन्मौलिमल्लीम-
तल्लीसमुत्पुल्लमालोल्लसत्सौरभप्रोल्लासद्भूषमसाङ्गना-पुञ्जगुञ्जारवोज्ज्वलदङ्गिद्वया-
म्भोजपद्मप्रखप्रेक्षुदंशुच्छटाकेसरसङ्करक्तासनाभाभरभाजदभ्यर्णकर्णपटलाटोत्कल-
द्राविडामोर-गम्भीर-धानूर-तैलंग-कालिंग-काश्मीर-काशी-कुबद्धेच-पाञ्चाल-पञ्जाव-
जम्बू-गया-वङ्ग-गौगङ्ग-हेव-त्रिगर्तोतिमान्त-भाराधरापौडपौडापहारिन्, etc.,
etc.

4944.

8750. प्रशस्तिः सटीका । *Praśasti with a commentary.*

Letter-writer with a commentary.

Substance, country-made paper. 13×5 inches. Folia, 7. Lines, 14 on a page. Tripātha form. Character, Nāgara. Appearance, fresh. Incomplete.

Incomplete. Anonymous. Letter-writer.

Letter-writers quoted are given below :—

विश्वेश्वरचक्रवर्ती, प्रस्तावचिन्तामणि, पाराशर, भास्कर, प्रधान, सार्व-
भौम कालिदास ।

ADDENDA.

4316.

7576. षट्कारकम् । *Ṣaṭ-kāraḥam.*

By Mahopādhyāya Ratna-pāṇi-

Substance, country-made paper. 10×5 inches. Folia, 3. Lines, 17 on a page. Extent in ślokaś, 130. Character, Jaina Nāgar. Date Samvat 1897. Appearance, discoloured. Complete.

The Maṅgalācaraṇa and the object of the work :—

श्रीगणेशाय नमः ॥

शिवेन साकुत(ः)विलोकितायाः भावोदय(ः)प्रसूतलदंशलायाः ।

लज्जाकुलाया नमिताननायाः पायादुमायाः मनसोऽनु(म्)बन्धः ॥ १ ॥

यस्माज्जनानामपि देववाण्याः प्रागल्भमाविर्भवतीह शोभं ।

तद्वयंय[म]ल्पाक्षरमर्थपूर्णं तनोति लघ्वन्निव रत्नपाणिः ॥ २ ॥

षट्कारकाणि तन्यंते शिशूनां ज्ञान (ज्ञानशूशिनां) सिद्धये ।

यद्यथाभ्यासनादेवं वावट्टका भवन्तीह(ः) ॥

2B, इति श्रीमहोपाध्याय(ः) श्रीरत्नपाणिज्ज्ञायां संस्कृतायां षट्कारक-
प्रथमा प्रक्रियाः वक्ष्याः ।

अथोपपदविभक्तयस्तन्यं (न्य)ते ।

Colophon :—

इति श्रीमहोपाध्याय-श्रीरत्नपाणिना कृतं षट्कारकं प्रतिज्ञानाय
पुस्तकसमाप्त्यर्थं ।

Post Colophon :—

संवत् १८९७ रा मिति वैशाखशुक्लपक्षे तिथौ ८ आदित्यवारे
लिखितं रामनाथेन पठनार्थं वनेड़ामध्ये ।

4333A.

4171. वैयाकरण-सिद्धान्त-मञ्जूषा ।

Vaiyākaraṇa-Siddhānta-Maṅjūṣa.

By Nāgeśa Bhaṭṭa.

With a Commentary called Maṅjūṣa-Kuṇḍikā

By Kṛṣṇa Mitra.

Substance, country-made paper. 13½ × 5½ inches. Folia, 384. Tri-pāṭha form. Character, Nāgara. Appearance, fresh. Complete.

It is a work on the philosophy of grammar.

Beginning of the text :—

नागेशभट्टविदुषा नत्वा साम्बं शिवं लघु ।

वैयाकरण-सिद्धान्त-मञ्जूषैषा विरच्यते ॥

तत्र वाक्ये स्तोतो मुख्यः लोके तस्यैवार्थबोधकत्वात् तेनैवार्थ-
समाप्तेष्व । तदुक्तं न्याय-भाष्यकृता, पदसमूहो वाक्यमर्थ-
समाप्ताविति ।

Beginning of the Commentary :—

ॐ श्रीरामाय नमः ।

मञ्जूषाकुक्षिका-शिल्प-शाब्दब्रह्मसमुत्तमः ।

दिश दिशेति दिशान्तः शर्म शान्तिकं परम् ॥

नागेशेति भट्टतीति भट्टः वाम्नी, भटपरिभाषणे तन् प्रत्ययः ।

मञ्जतीति मञ्जूषा इत्यादि ।

The text ends thus :—

कश्चित् साक्षात् क्रियाया एव परावरयोगः यथावेमांसमिति
विमृष्टाविकशब्दादुत्पत्तिरित्यत्र तत्र विग्रहो विभिन्नत्वेन ज्ञानं
तदुत्तरकालिकी अविकशब्दावधिका प्रत्यय-कर्तृका ज्ञप्तिरित्यर्थः ।
परत्वादिकमत्र लोक-व्यवहाराद्वैदिकमित्यन्यत्र विस्तरः ।

The last Colophon of the text :—

इति छन्दर्विचारः ॥

The Commentary ends thus :—

प्रकृत्यर्थादिविभागस्यातात्त्विकत्वादाह वैवक्षिकमिति अपो [ह]
द्वारा-अवेनेव शास्त्र-प्रवृत्तेः ॥

The last Colophon of the Commentary :—

इति श्रीमदेवा(?)दत्तात्मज-रामसेवकसूत्र्याचार्यकृष्णमित्र-
कृतायां मञ्जूषाजुष्टिकायाश्चन्दर्विचारः ।

4595A.

7626. उणादिव्युत्पत्तिः । *Uṇādi-vutpattiḥ.*

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 28. Lines, 11 on a page. Extent in slokas, 600. Character, modern Jaina Nāgar. Appearance, fresh. Complete.

The Maṅgalācaraṇa and the object of the work :—

श्रीगणेशाय नमः ।

विधाय गुणपादयोः प्रगतिमार्त्तदुःखच्छिदो-
र्यथामति विरच्यते विवरणं कृष्णाद्ये कृति ।
समस्तबुधसदृशा प्रथितमेतदेतु त्वरा (?)
परोपकृतिहेतुकं यदि समस्तमोदप्रदं ॥

It ends :—

इत्युणादिप्रयोगाणां व्युत्पत्तिर्बुधसम्भवा ।

अर्थानुसारतो ज्ञेया कर्त्तृपापल्यमुद्ग(गु)ता । (?)

4611A.

7609. उपसर्गार्थसंग्रहः । *Upasargārtha-saṁgrahaḥ.*

By Kṛṣṇācārya.

Substance, country-made paper. 10×5 inches. Folia, 2. Lines, 8, 9 on a page. Extent in slokas, 30. Character, Jaina Nāgara. Appearance, discoloured. Complete. Date, Samvat 1907. With internal notes.

Beginning:—

ॐ नमः ।

प्रादिकर्मणि दीर्घे भृशसंभवत्तमिषु ।
 वियोगमुद्भिष्टशक्तौष्णान्तिपूजाग्रदर्शने ॥

End:—

कथाचार्यैः[ः] कृता[ः] श्लोका उपसर्गार्थसंग्रहे ।
 आशिष्वाभयव[ः] श्लेषार्थाश्लेषादिकर्मणि ॥
 बंधने(य)(अ)भिविधौ श्राव्यकृत्सामोप्य-संश्रये ।
 अभिमंजनकृत्वाद्यादानानुभवविस्मये ।
 प्रतिष्ठादेशमर्थ्यादास्पृष्टासुखेऽङ्गकर्मणि ॥
 अत् अद्वादौ अन्तर मध्यादौ आविर् प्राकच्यादौ । २५ ।

Colophon:—

इति पंचविंशति उपसर्गाः संपूर्णाः

Adding निस् दुस् अत्, अन्तर and आविस् the number of pre-
 fixes has been increased to 25.

Post Colophon:—

संवत् नयपूरणनारदेन्दुवत्सरे (१६०७) जेष्ठशुक्लत्रयोदश्यां
 तिथौ रविपुत्रवासरे लि मुनि अबोरकलानिधिना इमौ दलयुगलौ
 अस्मत्तिहेतवे भद्रं भूयात् श्रीरस्तुतराम् ॥

In a small hand:—

ज्ञानं पंचविधं प्रोक्तं . . . , etc., etc. श्रीपादलिप्ते नगरे ॥

4611B.

7260. उपसर्गार्थः । *Upasargārthah.*

Substance, country-made paper. 10½ × 5 inches. Folium, one. Lines,
 12, 9. Character, modern Nāgara. Appearance, fresh. Incomplete.

Beginning:—

“अथोपसर्गार्था लिख्यन्ते” प्र—आदिकर्मोदीर्घभृशार्थैश्चर्य-
 संभविद्योगनियोग-दृष्टि-मुद्भि + शक्ति-शान्ति-पूजा-ग्रहदर्शनेषु
 etc., etc.

4614A.

7046.

Substance, country-made paper. $9\frac{1}{2} \times 4\frac{1}{4}$ inches. Folium, one. Written in a very small, neat hand. Lines, 39, 40. Character, Jaina Nāgara of the eighteenth century. Appearance, discoloured.

A vernacular work on Sanskrit grammar, the object of which is stated in Sanskrit.

Mangalācaraṇam :—

प्रथम्य परमात्मानं बालघोरद्विषिद्वये ।
अर्थकालवचो लिंगविभक्तौनां विभागतः ॥
कारकाणां तथोक्तानां प्रत्ययानामनुक्रमात् ।
षट्प्रकारसमासानां शब्दानां च सहेतुकं ॥
शब्दशास्त्रोपयोगाय करिष्ये संग्रहं नवं ।

षट्पदी ॥

Beginning :—

तच्च त्रिणि अर्थ कहिइं केहा त्रिणि अर्थ १ अन्यदर्थ २ युद्धदर्थ
३ अस्मदर्थ । जे वस्तु नाम लेई बोलावीइं ते अन्यदर्थ इत्यादि ।

1B, इसमास कहिइं समास स्यो कहिइं जे शब्दगो एकं वो जो द्विवो ते
समास कहिइं ते के हा समास । पहिलु इंद समास । बीजो तत्पुरुष
त्रिजो कर्मधारय । चोथो वज्रब्रीहि । पांचमो द्विगु । छठो अव्ययीभाव समास
इत्यादि ।

It ends abruptly in the declension of the base of नदी .

4617A.

7666. संस्कृतमंजरौ । *Sanskrit-mañjarī*.

Substance, country-made paper. $9\frac{1}{2} \times 4\frac{1}{4}$ inches. Folia, 4 of which the first is missing. Lines, 15 on a page. Character, Jaina Nāgar. Date, Samvat 1845. Appearance, discoloured.

It contains short and simple sentences on conversation for a beginner of Sanskrit.

Colophon :—

इति संस्कृतमंजरी समाप्ततामसमत् ।

Post Colophon :—

संवत् १८४५ रा कार्तिक सुदि ५ तिः कृः चरक्येन ग्राम
कुरायां मध्ये ।

4691A.

7458. अभिधानचिंतामणिः । *Abhidhāna-cintāmaṇiḥ.*

*Being the first or synonymous part of Hema-candra's
dictionary.*

Substance, country-made paper. 9×4 inches. Folia, 13-50. Lines
13 on a page. Character, Jaina Nāgar. Date Samvat 1773. Appearance
fresh. Incomplete in the beginning.

Well-known and often printed.

The first and the second kāṇḍas are lost in the missing
leaves. K. III ends in 31B; IV and V end in 45A, VI
ends in 50B. See Catalogue No. 4590.

Last Colophon :—

इत्याचार्य-श्रीहेमचन्द्रविरचितायां अभिधानचिंतामणौ नाम-
माणायां सामान्यकाण्डः बन्धुः सम्पूर्णः ।

Post Colophon :—

संवत् १७७३ वर्षे माघ सुदि ८ दिने श्रीपूनिमगङ्गे भट्टारक
पुरन्दरभट्टारक श्री १०८ श्रीगुणचन्द्रसूरीश्वराणां तच्छिष्यभव
कल्याणचन्द्रसूरीणां लेखि प्रतिरियम् शिष्य भीमचन्द्रपठनार्थम् ॥

4716B.

7470.

Substance, country-made paper. 10×4½ inches. Folia, 7. Lines, 9
on a page. Character, Jaina Nāgar of the eighteenth century. Appearance,
good. With interlineal notes.

Two works combined.

(501)

I.

2B, इति श्रीएकाक्षरी नाममाला संपूर्णा ॥

Beginning :—

विश्वविभानकोशानि प्रविशोक्त्य प्रकास्यते ।

अमरेण कवीन्द्रैकाक्षरीनाममालिका ॥

अः कृष्णः अः स्वयम्भूरिः काम ईः श्रीबरीश्वरः ।

ऊरो(र) क्षणम् ऋ ऋः क्षेपे देवदानवमातरौ ॥

End :—

क्षः क्षत्रे रक्षसीत्युक्ता माला प्राक् स्वरिसम्भता ।

++ मेकार्थनानार्थे ++ ++ ++ ++ ++ ॥

II.

7B, इत्येकाक्षरी माहकानाममाला सौभरिक्ता सम्पूर्णा ।

Post Colophon :—

लिखतं, मुनिप्रमोदविजयेभौः स्वाधौनेन ॥

Beginning :—

प्रणम्य स्रग्धिया नाथं देवदेवं रमापतिं ।

एकार्थनाममालां तु कुर्वे चेत्प्रसादिनीं ॥

अः कृष्णः शङ्करो ब्रह्मा शक्रः[.] सोमोनिलोत्तमः ।

सूर्यः प्राणो जनः कालो वसन्तः प्रणवः सुखी ॥

End :—

क्षौ बंजो घरणी घल्ली क्षं क्षेचं क्षं पयो मधु ॥

+++++... सौभरिणा कृता ।

सा अता गिरभाष्यस्य(?) विद्वत्तेतःप्रसादिनी ॥

4716C.

7384.

Substance, country-made paper. 10 x 5 inches. Folia, 8. Lines, 9 on a page. Character, modern Jaina Nāgar. Date, Samvat 1897. Appearance, fresh.

Two dictionaries of monosyllables used as words with interlineal notes.

I.

By Amara (consisting of 20 verses).

Beginning :—

अहं नमः ।

विन्वाभिधानकोशानि प्रविशोक्त्य प्रकाशयते ।

अमरेण करौन्मैकाक्षरी नाममालिका ॥

अः कृष्णः आः स्वयभूरिः काम ईः श्रीकृरोश्वरः ।

ऊरक्षाण्ड-कृत् क्षेये देवदानवमातरौ ॥

End :—

2B, सा लक्ष्म्यां हो निपाते च हस्ते दाक्षिणि शूलिनि(नी) ।

क्षः क्षत्रे रक्षसौत्यक्ता माला प्राक्सूरिसंमता ॥

नास्मानेकार्थनानार्थैकाक्षराणामियं मया ॥

Colophon :—

इति श्रीएकाक्षरी नाममाला संपूर्णा(र्ण) ।

II.

(Consisting of a century of verses.) By Saubhari.

Beginning :—

प्रणम्य सुधिया नाथं देवदेवं रमापतिं ।

एकार्थनाममालां तु कुर्वे चेतःप्रसादिनीं ॥

अः कृष्णः शंकरो ब्रह्मा शङ्कः सोमोनिजोनलः ।

सूर्यः प्राणो जनः कालो वसंतः प्रणतः सुखौ ॥

End :—

क्षः प्रागुक्तः ये माला (?) शाब्दो सौभरखौ (?) कृता ।

सा श्रुता गिरभावास्तु विद्वचेतःप्रसादिनी ॥ १०० (?)

Colophon :—

इत्येकाक्षरी मातृकानाममाला सौभरिहता संपूर्णा ॥

Post Colophon :—

संवत् १८६७ रा मिति कार्तिक वदि १४ । लिखितं रामनाथेन ।
पठनार्थे ॥ ग्राम वनेडामध्ये द्वितीय नाम राजपुर मध्ये ॥ श्रीरस्त,
etc., etc.

4726D.

3380.

country-made yellow paper. 16½ × 4 inches. Folia, 4.
Lines, 3, 4, 6 on a page. Extent in slokas 40. Character, Bengali in a
modern hand. Appearance, fresh.

Four works combined.

I. संख्याभिधानम् ।

Begins :—

अथ संख्याभिधानम् ।

एकमात्मनेन्द्रहस्त्यन्धौ गजास्यरद-मुक्तदिक् ।

द्वयं पद्मनदीकूलासिधारा रामनन्दनः ॥

End :—

3A, सहस्रं जाह्नविवक्त्रं शेषश्रीर्धाम्बजच्छदः ।

रविवाणार्जुनकरा वेदशाखेन्द्रदृष्टयः ॥

एतेषां यथाक्रमेण यथासम्भवमुदाहरणं ।

It comes to an end in 3A.

Colophon :—

इति संख्याभिधानं समाप्तम् ।

II. राश्याभिधानम् begins in 3A and comes to an end in 3B.

Begins :—

अजक्रियोविक्रोमेसो वृत्तभस्तावरिदृष्टः ।

End :—

3B, कुम्भ (?) गोऽपि घटः कुम्भो मौनस्थानिमिषो ह्यधः ।

Colophon :—

इति राश्याभिधानं समाप्तम् ।

III. Then follows नक्षत्रकोषः.

It ends in 4B.

Begins:—

अश्विनौ तुरगोवाजिरश्वोदयतुरङ्गमाः ।

End:—

अन्यथं रेवति पौष्णः पुषा + ति भनाम नामत ।

No Colophon.

IV. Then follows अथ राशिकोषः।

It contains only one verse. (II and IV are same.)

4742A.

10448. श्रुतबोधः । *Sruta-bodhaḥ.*

With the commentary entitled Subodhinī.

By Manohara Śarman.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 12. In tripāṭha form. Character, Nāgara of the eighteenth century. Appearance, discoloured. Complete.

For the commentary see L. 1715. It was written at the request of Rājā Mānikya Malla.

Colophon:—

इति श्रीसमस्तनृपतिश्रीरोमशिरञ्जितपादपौठमाशिक्षमस्त-
कारिता श्रीमनोहरशर्मकृता श्रुतबोधटीका सुखबोधिनी
समाप्ता ।

4790A.

1126. ध्वन्यालोकः । *Dhvanyālokaḥ.*

By Ānanda-varḍhana.

With the commentary by Abhinava Gupta.

Substance, country-made paper. $13 \times 7\frac{1}{2}$ inches. Folia, 164, of which fol. 163 is missing. Character, modern Kāśmīrī. Appearance, fresh.

Colophon 44A :—

No colophon of the text here.

Colophon 80B :—

इत्यानन्दवर्धनविरचिते सहृदयहृदयालोके काव्या(य)लङ्कारे
द्वितीय उद्घोतः समाप्तः ।

Colophon 157B :—

No colophon of the text here.

Colophon 164, last colophon of the text :—

... ...
... ...

तथाकरोत् सहृदयोदयलाभहेतो-
रानन्दवर्धन इति प्रथिताभिधानः ॥

Colophons of the commentary :—

44A, इति श्रीमदभिनवगुप्तोन्मूलिते सहृदयलोकलोचने ध्वनिसंकेतः]
प्रथम उद्घोतः ।

81A, इति महामाहेश्वराभिनवगुप्तविरचिते सहृदयलोकलोचने द्वितीयः
उद्घोतः ।

157B, इति महामाहेश्वराभिनवगुप्तविरचिते काव्यालोकलोचने तृतीयः
उद्घोतः ।

Beginning of the text :—

कृष्णान्तर्यामः—ॐ स्नेहाकेसरिणः स्नेहायायसितेदवः ।

आयन्तां वो मधुरिपोः प्रपन्नार्तिच्छिदो नखाः ॥

ग्रन्थारम्भः—काव्यस्यात्माध्वनिरिति बुधैर्यः समाम्नातपूर्वः-

सस्याभावं जगदुरपरे भाक्तमाकुलमन्ये ।

केचिद्वाचां स्थितमविषये तत्त्वमूढुस्तदीयं,

तेन ब्रूमः सहृदयमनः[ः]तुष्टये तत् स्वरूपम् ॥

बुधैः काव्यतत्त्वविद्भिः काव्यस्यात्म [I]ध्वनिरिति संक्षिप्तः इत्यादि ।

Beginning of the commentary:—

ॐ नमो भगवते वासुदेवाय ।

ॐ अपूर्वं यद्वस्तु प्रययति विना कारणकक्षां,

जगद्भावप्रस्थं निजरसभरात् सारयति च ।

क्रमात् प्रस्थोपास्था प्रसरस्तुभगं भावयति तत्,

सरस्वत्यास्तत्त्वं कविसहृदयास्थं विजयते ॥

... .. ।

... .. ॥

स्वयमविच्छिन्न-परमेश्वरनमस्कारसंपत्तिचरितार्थोपि व्याख्यात-
श्रोतृणामविभेगाभौष्टव्याख्या-श्रवण-लक्षण-फलसंपत्तये समुचिताश्रौः
प्रकटनद्वारेण परमेश्वर-साक्षुष्यं व्यगृह्णति वृत्तिकारः स्वेच्छति
मधुरिपोः गद्याः वो युष्मान् व्याख्यात-श्रोतृन् जायन्ताम् इत्यादि ।

End of the text:—

+ + + सुप्त-

कल्पं मनः स्वरूपिण्यधियां यदासीत् ।

तच्चाकरोत् सहृदयोदयलाभहेतो-

रागम्बवर्धन इति प्रथिताभिधानः ॥

End of the commentary:—

157A, अन्यस्तु निर्वाच्यतेत्यत्र + + + + यैस्त्वपरिकल्पयानाख्ये-
यांशभासित्वे यः हेतुरिति व्याचष्टे तत्तु क्लिष्टं हेतुश्च साध्यनिष्ठ इत्युक्तव्याख्यानमेव
शिवं । काव्यालोककृतार्था[ंशे]से विधास्यति ।

आसूत्रितानां भेदानां स्फुटताप्रतिपादयिनी ।

त्रिलोचनप्रियां वन्दे मध्यमां परमेश्वरीं ॥

Commentary ends with the third Uddyota and the text of the fourth Uddyota begins with the comment:—

ॐ अथ चतुर्थोद्द्योतः । सच्चालोचनाभावात् मूलमात्र एव स्थितः ।

Dhvani-kāra is an unknown author. Ānanda-varadhana, the court Paṇḍita of King Avanti-varmā of Kāśmir A.D.

(855/6–883), is but a vṛtti-commentator of the Dhvani-kāra and Abhinava Gupta, the well-known Śaiva philosopher, is a commentator on Ānanda-varḍhana. Abhinava Gupta is a disciple of Bhaṭṭa Indu-rāja.

Authorities quoted in the text :—

कालिदासः, भट्टोद्भटः, भट्टवाणः, भरतः, अस्मद्गुरुवः, भामहः,
धर्मकौत्सिः, भट्टेन्द्रराजः। कादम्बर्याः, वशिष्ठः, वाल्मीकिः, व्यासः।

Examples quoted from :—

रामायणं, विषमवाणलीला, कादम्बरौ, शकुन्तला, स्थाण्वी-
श्वराख्यजनपदवर्णने भट्टवाणस्य, कुमारसम्भवः, महर्षेयस्य,
कालिदासस्य, हर्षचरिते, हरिविजये, अर्जुनचरिते, रत्नावल्याम्,
वेणीसंहारे, तापसवत्सराजे, मधुमघनविजये, महाभारते, महा-
नाटके and अमरकस्य।

Authorities quoted by Abhinava Gupta :—

अस्मद्गुरुभिः, भरतमुनिप्रभृतिभिः, भट्टोद्भटः, वामनः, भामहः,
भट्टनायकः, भट्टेन्द्रराजः, भट्टतौतः, अस्मदपरमगुरु-श्रीमदुत्पलपादः,
ध्वनिस्तु, जेमिनौयस्तु, भामहादिभिरलङ्कारलक्षणकारैः, and
भगवान् भर्तृहरिः।

Examples quoted from :—

हृदयदर्पणे, भामहोदाहरणे, ऐतिहासिकाः, श्रीमद्भगवद्
वासुदेववचनं यथा भट्टेन्द्रराजस्य, तार्किकोक्तिः, मम स्तोत्रे, रत्ना-
वल्याम्, वामनस्य, वाक्यपदीये, भट्टजयन्तस्य, भरतमुनिः, तापस-
वत्सराजे, and वेणीसंहारे।

4904A.

10791. उज्ज्वलनीलमणिः। *Ujjvala-nīla-maṇiḥ.*

With a Commentary. In tripāṭha form.

Substance, country-made yellow paper. 15×5 inches. Folia, 16.
Character, modern Bengali. Appearance, fresh. Incomplete.

The commentary begins:—

ॐ नमो गोपालाय ॥ श्रीश्रीहरिः शरणम् ।
सनातनसमो यस्य व्यायान् श्रीमान् सनातनः ।
श्रीवक्त्रभोगः सोऽयं श्रीरूपो जीवसद्गतिः ॥
श्रीहरिभक्तिरसामृत(रामृत)सिन्धौ जाते पुरा दुराणोके ।
उज्ज्वलनीलमयौ मम लोचनरोचन्यसौ विवृतिः ॥

4915B.

6998.

Substance, country-made paper. $8\frac{1}{2} \times 5\frac{1}{2}$ inches. Folia, 15 (by counting—there being no leaf marks). Lines, 18 on a page. Character, modern Nāgara. Appearance, fresh. In unbound book form.

The MS. appears to be defective. It is a collection of Sanskrit ślokas in *bandha*, the letters of which are so arranged as to be put in diagrams; and there are various diagrams such as a lotus, a disc, a club, a sword, and so on.

Various kinds of acrostics.

4934A.

4098. नाटकचन्द्रिका । *Nāṭaka-candrikā*.

By Rūpa Gosvāmī.

Substance, palm-leaf. $16 \times 1\frac{1}{2}$ inches. Folia, 26. Lines, 5, 6 on a page. Character, Uḍiya of the early nineteenth century. Extent in ślokaḥ, 700. Appearance, fresh. Complete.

See L. 3160.

4940A.

1176. प्रशस्तिकाशिका । *Praśasti-kāśikā*.

By Bāla-kṛṣṇa Tri-pāṭhī.

Substance, country-made paper. $9\frac{1}{2} \times 4$ inches. Folia, 27. Lines, 12 on a page. Extent in ślokaḥ, 900. Character, Nāgara. Date, Śamvat 1877. Appearance, fresh. Complete.

A letter writer.

The author is Bāla-kṛṣṇa Tri-pāṭhi, brother of the well-known Kasi-nātha Tri-pāṭhi who wrote in the eighteenth century a library of works on ritual. They are sons of Bala-bhadra Tri-pāṭhi who settled at Benares. Bala-bhadra's father named Gorakṣa Śarmā hailed from the Northern side of the Sarayū.

Beginning :—

नत्वा गणपतिं देवं सर्व्वविघ्नविनाश्रणम् ।
गुरुं च कल्याणार्थं ब्रह्मानन्दाभिधानकम् ॥
प्रशस्तिकाशिका दिव्या वाणकण्ठ्येन रच्यते ।
सर्व्वेषामुपकाराय लेखनाय त्रिपाठिना ॥

It ends :—

इयं प्रशस्तिका शिवा समस्तदुःखनाशिका ।
रसञ्चतुष्टये कृता त्रिपाठिवाणकण्ठ्येनैः ॥
आसीदेकद्विजेत्रः सकलगुणनिधिः पारदेशे सरस्वाः
चक्षुष्यध्वीपमौलिप्रकटितचरणच्छात्रगोरक्षशर्म्मा ।
सिद्धः सर्व्वञ्चबुद्धिर्जगति लघुजगन्नाथविख्यातिपद्मः
शाखिल्यः कक्षनाख्यः प्रथिततरुलसंग्रामभूमौ गरौयान् ॥
तदंग्रे बलभद्र एव विदितः पाण्डित्यभाग्योदयात्
घर्मिष्ठः परदारकाक्षनपरमोहातिरिक्तः स्वयम् ।
श्रीविश्वेश्वरजगद्भवोपदयुगध्यानेकबद्धस्पृहः
काश्यामात्मकुण्डलैः सह सुखं वासं चकार क्षमौ ॥
तत्पुत्रः का[शि]श्रीनाथः कामल(?)विशालेक्ष्मणः शुद्धधर्मैः
श्रीमन्नमैकभक्तिः प्रकटितमहिमा सर्व्वविद्यार्थवेत्ता ।
सन्मार्गोपायलब्धविश्ववितरणप्राप्तकौर्त्तिः समन्तात्
काश्रीनाथप्रभावः सकलभयहरः कामनाकल्पदत्तः ॥
तद्भ्रात्रा रचिता ह्येषा सुप्रशस्तिप्रकाशिका ।
त्रिपाठीवाणकण्ठ्येन परोपकृतिहेतवे ॥

(510)

यथा नज्जिगीमाथोऽयं दौपेनैकेन तोयितः ।
अपराधो महानेव क्षन्तुर्महन्ति पण्डिताः ॥
यत्र क्वापि भवेदत्र दूषणं बुद्धिविभ्रमात् ।
तन्निष्ठाग्रह (?) प्रकुर्वन्तु पण्डिताः साधुभूषणम् ॥

Colophon :—

इति श्रीचिपाठिवाल्मिल्याविरचिता प्रशस्तिकाशिका समाप्ता ॥

Post Colophon :—

श्रीसंवत् १८७७ शके १७४२ कार्तिकशुद्ध ७ रवौ लिखितं
मिश्रकृपापारमेण ।

4943A.

1329. प्रशस्तिपत्रिका । *Praśasti-patrikā*.

Substance, country-made paper. 10½ × 5 inches. Folia, 29. Lines, 8 on a page. Extent in ślokaś, 450. Character, Nāgara. Date, Sāmvat 1909. Appearance, fresh. Complete.

On letter writing.

Beginning :—

श्रीगोपौजनवल्लभाय नमः ।

नत्वा गणपतिं देवं सर्व्वविघ्नविनाशनम् ।

गुरुं च कक्ष्यानाथं ब्रह्मानन्दाभिधायिनम् ॥

प्रशस्तिकाशिका दिव्या वाल्मिल्येन रच्यते ।

सर्व्वेषामुपकाराय लेखनाय त्रिपाठिना ॥

चतुर्णामपि वर्णाणां क्रमतः कार्य्यकारिणां ।

लिख्यते सर्व्वविद्यार्थिप्रबोधाय प्रशस्तिका ॥

Ends :—

स्वकीयवृत्ताङ्कितपत्रमुद्धृतं

सहोदरप्रीतिसुखप्रकाशनम् ।

मनोहरागारगुप्तन्दरं परं

न चात्र सम्प्रेषितमित्यलौकिकम् ॥

This appears to be a shorter recension of the previous number.

Colophon :—

इति औपश्लिषिका समाप्तं । शुभं भवतु संवत् १९०९ ज्येष्ठ
कृष्ण १९ एकादश्यां भद्रपदासरे लिखितं । कण्ठेयासाक्ष । श्रीराम-
कृष्णाय नमः । श्रीगोपीजनवल्लभाय नमः ॥

4943B.

6639.

Substance, country-made paper. $11\frac{1}{2} \times 5\frac{1}{2}$ inches. Folia, 5. Lines, 11 on a page. Extent in Slokas, 130. Character, Nāgara. Date, Samvat 1870. Appearance, fresh. Complete.

A letter-writer. Anonymous.

Colophon :—

इति प्रशस्तयः ।

Post Colophon :—

चैत्रकृष्ण २ संवत् १८७० ।

अदृष्टदोषान्मतिविभ्रमादा यत् किञ्चिदूनं लिखितं मयात्र ।

तत्सर्व्वमार्थैः परिशोधनीयं कोपो न कार्य्यः लेखकाय + + ॥

ओ ॥ ओ ॥

We find in 4A :—

जातालङ्कृतिचंद्रिका परिचयाद्यस्यैव सोयं कृतो ।

जीया[त्] तत्सदुपाभिघो गुणनिधिः श्रीवैद्यनाथः कविः ॥ ३ ॥

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